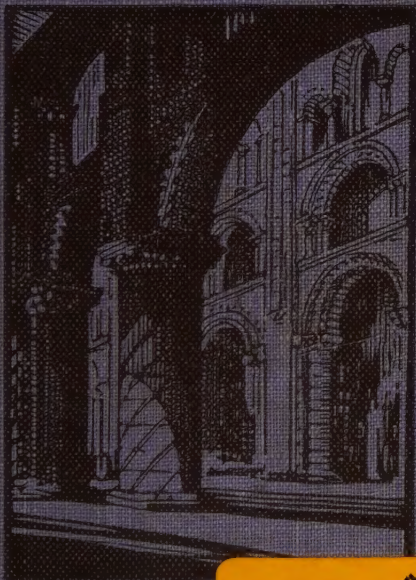


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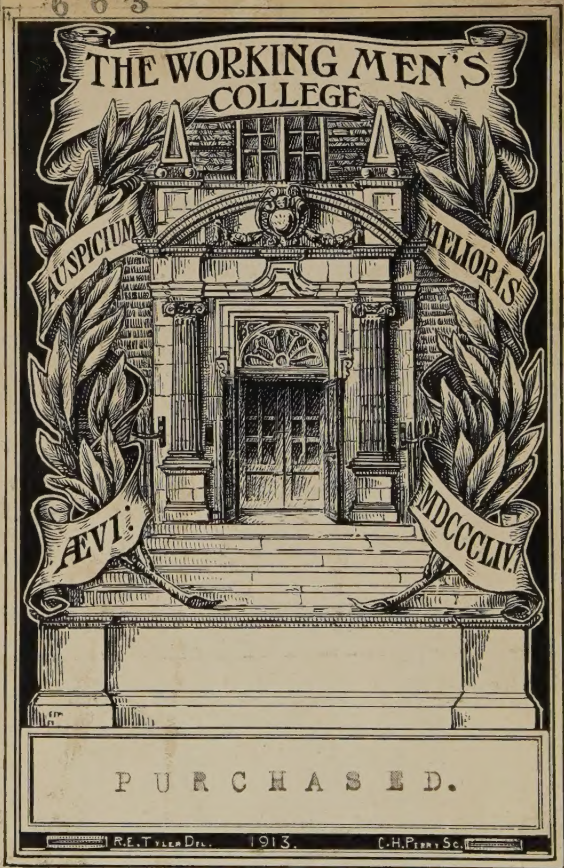
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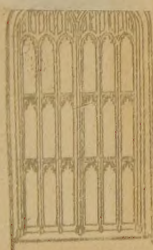
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EDITOR'S PREFACE

THE series of volumes devoted to cathedrals, abbeys and famous churches to which this belongs has been produced on a plan which is somewhat novel. The writers have been encouraged to emphasise as far as possible the personal aspect of the buildings described, in order that those who visit them with the books as their guides may understand the human element behind the great architectural achievements. Not only has space been given to builders and benefactors, but biographical references are made to those who are buried within the churches. In this way the human equation is sufficiently prominent for those who are not well acquainted with architectural matters to become interested in the structures, quite apart from whether the style is appealing to their several tastes or whether they had previously felt any curiosity as to how or when changes took place in the vast buildings which resulted from their efforts.

Architectural description has been restricted to salient features, and where details are discussed it is because of their special interest. Mouldings and ornament generally are not described in detail, and ordinary features such as piscinæ, aumbries, stoups and so on, which tend to make a book a mere inventory of church

furniture, are as a rule ignored unless they are of particular interest.

It has been my object to illustrate the books without relying on any of the familiar series of professional photographs which, as a rule, give the least attractive aspects of the cathedrals, missing the effects of strong shadow and picturesque lighting, and the particularly pleasing glimpses obtained from aisles and the less-hackneyed view-points. I therefore visited the buildings described in this volume in September last, and with camera and sketch-book obtained the materials for the illustrations.

Both the author and myself are greatly indebted to the sympathetic help given by Mr. Alban Moore, the head-verger of Hereford Cathedral, whose knowledge and cultured appreciation of the treasures of his cathedral are so exceptional that a survey in his company becomes a pleasure to be remembered.

Those who make the pilgrimage to Llanthony Priory in its sequestered gorge will find in the landlord of the inn which is so uniquely ensconced in the ruins one who thoroughly appreciates the interest of the building and is very helpful to the intelligent enquirer.

GORDON HOME.

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HEREFORD AND TINTERN

CHAPTER I

HEREFORD CATHEDRAL

History—The Bishops—Building—Destruction and Restoration

The name of the cathedral city of Hereford seems at first sight purely Teutonic in origin, suggesting some such meaning as the War-Ford or Army-Ford, but in point of fact it appears to be an English corruption of a purely Celtic appellative Fferyllwg, transliterated by Camden as Fernleg. It is just possible that it may have been the Fethanleag at which the English conquerors Ceawlin and Cuthwulf were defeated about 590 by the Britons of Wales. Hereford is certainly a more probable place for the defeat of an invader advancing from the south-east than Faddeley in Cheshire—but the problem is involved and obscure.

What is quite certain is that Herefordshire, if not the town of Hereford itself, was a centre of Christianity at an early date, and there is evidence, in the form of many Church dedications, that it was the main sphere of activity of the famous and mysterious Celtic ecclesiastic, Dubricius or Dyfrig. The fame of Dubricius,

unfortunately, is to a great extent legendary: the story that he crowned King Arthur is a fable—like nearly everything written by Geoffrey of Monmouth. But that in the early part of the viith century there was a British bishop named Dubricius exercising authority in Herefordshire is hardly doubtful, and he may have had predecessors.

A church is said to have been founded at Caerffawydd or Hereford by Geraint ap Erbin, a cousin of "King Arthur," who died in 542, and it is stated in Wilkins' *Concilia* that a bishop of Hereford was among the seven British episcopal delegates who met St. Augustine of Canterbury in 601 at Aust, in the abortive conference described by Bede. But Bede himself names none of the British bishops, and the statement rests, as far as I can see, upon a very feeble foundation. At the same time there is no reason to doubt that the region in the viith century was entirely Christianised, and it is probable that a place of worship of some description existed at Hereford.

Still there is no very tangible evidence as to the religious pre-eminence of Hereford until a later date. The region has often been supposed to have been conquered by Offa of Mercia (757-796), but it is quite certain that like West Devon it was English long before the traditional date of its acquisition. Indeed it seems that after Ceawlin's crushing victory at Deorham about 582 the progress of the English in the south-west was in places extremely rapid. Lloyd¹ thinks that Herefordshire was conquered by the English about the middle of the viiith century, if not

¹ *History of Wales*, p. 96.

earlier. The *Liber Llandavensis*, a compilation of the XIIth century but based upon early records, places a defeat of the Britons between the Wye and the Dore somewhere about 640-50.

This would indicate that the man who added Herefordshire and its capital to England must have been Penda of Mercia, the last great pagan king of Early England. For that reason he has earned a somewhat undeserved reputation in English history. No doubt he was, according to the custom of his times, a fierce warrior and ravager and, if it be true that he dismembered the lifeless body of his rival, King Oswald of Northumbria, he was little better than a savage. Yet there are circumstances recorded which show him in a different light. Pagan he might be, but he certainly had a true Englishman's dislike of persecution, and his own son Peada was baptised at the instance of his Northumbrian bride without opposition on the part of his father. He is reported to have said: "I hate not Christians, but bad Christians—those whom I see professing a faith but practising not its precepts." In fact, there is a certain fine sincerity about the man, though it may be granted that in many respects he was a true representative of a barbarous age.

Some historians, among them Sir Charles Oman, are inclined to question the conquest of Herefordshire by Penda, since it is known that he was in close communication with the Welsh, and that his attacks upon Northumbria were carried out in alliance with the monarchs of Gwynedd (North Wales). The argument is a strong one, but Penda's great ally, Cadwallon of Gwynedd, was slain early in the former's reign, and

it is not necessary to suppose that the Mercian king's relations with all the many Welsh princes were always friendly. Indeed there is some reason to believe that at the end of his life the supremacy over Wales was forcibly imposed and grudgingly acknowledged, for at least one Welsh prince with his troops deserted Penda on his last battlefield.

The only very definite chronological indication is that about 670 there is found a Mercian sub-king of the English possessions west of Severn, then called the Hecanas, or more commonly Magesaetas, in the person of Merewald, brother of Wulfhere and third son of Penda. This is not in itself worth very much, for Merewald may have been appointed ruler of his new conquest by Penda himself. The Magesaetas included, besides the modern county of Hereford, southern Shropshire and parts of Gloucestershire—the ecclesiastical diocese of Hereford almost as it exists to-day.

Whether the political subjugation of the Magesaetas was the work of Penda or of Wulfhere, its ecclesiastical organisation was certainly due to Wulfhere's brother and successor Æthelred, who about 680, by the advice of the famous Archbishop Theodore, organised his realm into five bishoprics—Lichfield, Leicester, Worcester, Sidnacester, and Dorchester-on-Thames. A little later it would seem, about 688, the Magesaetas became the bishopric of Hereford, the first certain occupant of the episcopal chair being a certain Tyrhtel. It has sometimes been stated that Putta, an exiled bishop of Rochester, was placed at Hereford about 676 by King Æthelred, but this is considered to be an error, and the action is a somewhat peculiar one on

the part of a king who had himself besieged and destroyed Rochester, and would naturally regard Putta as an enemy. In any case, Tyrhtel is the first bishop of Hereford whose position is authenticated.

Tyrhtel was followed by several more or less shadowy successors down to 760, when the diocese became the scene of war between Offa of Mercia and the Welsh. So far as can be gathered, the Welsh were the attackers: presumably they came down from their mountains in an attempt to recover the long-lost valley of the Wye, but were defeated by Offa in a battle fought at Hereford itself. Having secured his frontier, the king left the Welsh alone for eighteen years, but from 778 to the end of his reign in 796 he was frequently at war with them, and Hereford must often have seen his face.

It was probably owing to Offa's frequent presence on his western border that Hereford owed its position as a place of pilgrimage. The actual event which secured to it that position was the murder or execution in 793 of Æthelberht, subject-king of East Anglia. There appears to have been something peculiarly atrocious about this action, since the victim was reckoned a saint. Legend in after years declared that he was first lured to Offa's court by the promise of the hand of the king's daughter Ælfthryth, and then assassinated by the contrivance of the Mercian queen Cynethryth. The story seems to have arisen out of a confusion between the English Offa and another prince of the same name—very likely a ruler of the English when they lived in Germany. Not only this, but according to Mr. Chadwick, there has been another confusion between Cynethryth and Thrytho, a personage who

crops up in the oddest manner in the song of Beowulf. When a story contains such contradictions and con-



SCULPTURED EFFIGY OF ÆTHELBERHT, THE MARTYRED KING OF EAST ANGLIA, on the south side of the Choir of Hereford Cathedral.

fusion it is impossible to decide upon the amount of truth embedded in it. Nothing especially to the discredit of Queen Cyne-thryth is known, but on the other hand she may have been capable of contriving the assassination of a subject-prince. The *Anglo-Saxon Chronicle*, however, does not hint at complicity on her part; it merely states with its customary brevity: "This year (793) Offa, king of the Mercians, caused the head of King Æthelberht to be stricken off."

But, it will be asked, what has a king of East Anglia to do with Hereford on the Wye? The answer is that in all probability Offa was actually residing at Hereford in 793, preparing for a campaign against the Welsh. Presumably Æthelberht joined him there with the troops of his own kingdom for the projected expedition, and Offa seized the opportunity to get rid of him after the fashion of the ancient German - English, who certainly had not by any means the engrained hatred of assassination which by the xviiith century had

become a main characteristic of the Anglo-British nation. That the murder took place at or near Hereford seems certain: only thus is it possible to account for the burial of the victim's corpse in or near the cathedral.

Miracles presently began to be reported as being worked at the tomb of the murdered prince, so much so that according to Asser, Offa presently dispatched two bishops to investigate the phenomena, and is said to have displayed his grief and remorse by founding monasteries for the peace of his victim's soul. It is very possible, though the evidence is slight. Offa was decidedly an estimable person, as kings of that age went, and may well have bitterly regretted the one really atrocious deed of his life.

It may be assumed with confidence that the first cathedral of Hereford was a timber structure—stone is not very plentiful in the neighbourhood. But early in the ixth century an *Ecclesia egregia, lapidea structura* was erected. The builder is generally stated to be a certain Milfrith, a Mercian ealdorman, who, according to the monastic chronicle, acted for King Ecgberht. This is highly interesting for two reasons. In the first place it dates the building of the church very definitely to 829–839, since Ecgberht did not conquer Mercia until the former year. Secondly, it fits in well with the circumstances, for it is easy to understand that Ecgberht would take pleasure in honouring the memory of one who had been murdered by his own enemies. It is not impossible that Ecgberht was in some way related to Offa's victim.

However that may be, it is reasonable to believe that

the first stone cathedral of Hereford dated from the year 830, or thereabouts; but it may be questioned whether it survived the Viking devastations of the ixth century. In 855 a charter of Burhred of Mercia is dated in the year when the heathen men were in the Wrokensaetas—i.e. the district round the Wrekin, which is not very far from Hereford. Very probably this first church was destroyed and restored more than once. In 1016, when Æthelstane II. was appointed bishop by Cnut, he found his cathedral in such a state of disrepair that he rebuilt it from the foundations. The inference is that it had been destroyed by Sweyn Forkbeard, or by one of the Danish leaders who devastated England during the miserable reign of Æthelred the Redeless.

Bishop Æthelstane's church, however, had no better luck than its predecessors, and Æthelstane himself was fated to see its fall. This was in 1055. In that year a Welsh host under Gruffyd ap Llywelyn, king of Gwynedd, united with a motley gang of Vikings and exiles led by Ælfgar, the deprived son of Leofric of Mercia, invaded England. The Earl of the Magesaetas was Ralph the son of Drogo, Count of Mantes, by Godgifu, the sister of King Eadweard the Confessor. Ralph, being a Norman, receives little mercy from the English chroniclers. In any case, he blundered from the tactical point of view, for he insisted upon his English thegns ("knights," as they would later have been styled) fighting on horseback instead of on foot. Before the Norman Conquest the custom of the English landholder was to ride on the march but to fight dismounted. Ralph ignored the fact that to fight

on horseback requires training which both soldiers and animals lacked, and the result was a severe defeat. Five hundred men were cut down by the Welsh and Danes when the line broke, and the survivors fled headlong, led, according to the chronicler, by the cowardly earl. The victors then captured Hereford despite a desperate resistance, and stormed the cathedral, which was gallantly defended by the canons and their retainers. Seven of these brave men were killed holding the great door against the attackers. Resistance overcome, town and church were sacked and given to the flames.

Earl Harold Godwinson recovered and rebuilt the city, and thinking much more of secular than of religious consideration, appointed as bishop in the place of Æthelstane his own chaplain Leofgar, a militant personage, who loved fighting much more than preaching, and would not shave his flowing moustache when he was ordained. When next year the victorious Gruffyd repeated the invasion of 1055, Bishop Leofgar turned out the fyrd of the Magesaetas against him, and to the scandal of all men—unaccustomed to the fighting bishops who were so common on the Continent—appeared at their head, forsaking his spiritual weapons—the chrism and the rood—for spear and sword. But Leofgar was as unlucky as Ralph; not only were the English badly defeated for the second time, but both Leofgar and Ælfnoth the shire-reeve were slain. Following up his victory, Gruffyd ravaged far and wide, joined, so the *Annales Cambriae* say, by Magnus, son of Harold of Norway. It was not until both Harold Godwinson and Leofric of Mercia hastened up to

the front that the Welsh were at last forced into a retreat.

The diocese appears to have been in such a condition of distress and desolation that for four years it was administered by the Bishop of Worcester. Not until 1061 was a new bishop of Hereford appointed in the person of Walter de Lotharingia (Lorraine), one of the foreign chaplains of Queen Ealdgyth. Very little is known of him, but, foreigner though he was, he is said to have resisted William the Conqueror, and in consequence to have been forced to take refuge in Wales. He must, however, have been pardoned, for he was present at Lanfranc's councils of 1072 and 1075. According to a report cited by William of Malmesbury, he cannot have been a very estimable personage, for his end was brought about by his attempt to seduce a seamstress, who defended herself and gave him a mortal wound. The story seems rather improbable, for he was buried in his cathedral, and neither Lanfranc nor William the Conqueror would have tolerated the rendering of such an honour to a dishonoured bishop.

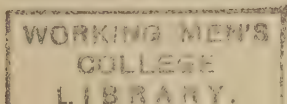
Whatever his character may have been, Walter of Lotharingia was not a builder. He was content to use the church of Æthelstane II., which seems to have been in a dilapidated condition, never having been properly rebuilt since the destruction wrought in 1055 by Gruffyd ap Llywelyn. But in 1079 a new era began with the appointment to the see of Robert de Lotharingia, a compatriot of the preceding bishop.

Robert was, before his elevation to the See of Hereford, one of the royal chaplains, and enjoyed a

high reputation for ability and learning. He was for that age a remarkable scholar, not merely a student of theology, but also of law and, in addition, intensely interested in mathematics and astronomy. On all these subjects he wrote much, and amongst other things composed a manual out of several of the verbose and unsatisfactory chronicles of the time which is said, no doubt with truth, to have been of far greater informative value than the lengthy works superseded by it. Certainly this was a many-sided man, especially when the age in which he lived is taken into consideration.

As to Robert's spiritual character, accounts are somewhat conflicting. It has been suggested that he was too keen and shrewd to be deeply religious, and there may be a grain of truth in the accusation made against him of being accessible to bribes in the sense that he eagerly accepted gifts towards his building expenses. But against such vague charges is to be set the outstanding fact that he was the intimate friend of the venerated St. Wulfstan of Worcester—the last man to admit to his confidence a person who fell below his own exalted standard of morality. The mutual trust between the two never seems to have wavered, and when Wulfstan was on his deathbed it was from Robert's hand that he received the last sacraments.

Robert was consecrated by Archbishop Lanfranc on 29th December, 1079, and once installed he set to work to build a new cathedral on the site of the dilapidated church of his predecessor Æthelstane. It is said, vaguely, to have been on the model of the basilica of



Charles the Great at Aachen, but this is very doubtful. A circular church at this period of English history would have been a most unlikely phenomenon. It seems to me probable that Bishop Robert, a Lorrainer by birth, used the Romanesque architecture of Charles's church, which he had seen, as his guide, and in this fashion there arose the legend that he also copied its outline. The delusion may have been increased by the fact that the cathedral, like others of the same period, had an apse, or apses, at the east end. It is easy to see that, to an uncritical mind, confusion might arise between the idea of a rotunda and that of an apse. In my opinion, the beautiful Romanesque arcading of the east wall in the south transept is the work of Robert de Lotharingia's master-builders. It is thoroughly Late Roman in feeling except as regards the triforium, reminding one very much of the palace of Theodoric the Ostrogoth at Ravenna.

How much of the cathedral had been built when Robert de "Losinga" closed his busy life is not known; probably the choir and transepts were completed. The story of the last days of the first great builder-bishop of Hereford is one of considerable pathos. Like most of his fellows he had been cowed by the violence of William Rufus into siding with the king against the pure and saintly, if somewhat impracticable, Archbishop Anselm. But the thought that he had been false to his religion preyed upon the old man's mind, and he had apparently determined to seek pardon of Anselm when the tidings came that his lifelong friend and mentor, St. Wulfstan, was on his deathbed. He reached Worcester on 19th January in

time to administer the last sacraments to the last bishop of the ancient English name, and then hurried to meet Anselm. At a wayside church near Windsor he and two other bishops received absolution from the saintly archbishop, but the agitation and grief of the last few



TWO RECESSED TOMBS OF ECCLESIASTICS IN THE SOUTH AISLE OF THE NAVE

The nearer is Early English and the headless figure beyond is beneath a Decorated canopy.

days, together with the rigour of the weather, had overtasked his aged frame, and only eight days after the death of St. Wulfstan, Robert of Lotharingia was with his friend in the life which lies beyond the grave.

To Robert succeeded Gerard, who in 1101 was promoted to the archiepiscopate of York. It is not probable

that during his short tenure of the See of Hereford very much progress was made with the building, but Reynelm (1101-1115) is credited with making many additions and also with the organisation of the Chapter of Canons. In addition he founded a hospital in the city. His episcopate was a troubled one, and did not really commence until 1107, for he adhered to the side of Archbishop Anselm in his quarrel with Henry I., and in consequence was in exile for six years.

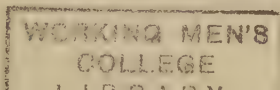
Reynelm was followed as bishop by Geoffrey de Clive, a name which afterwards fell into obscurity, from which it was not rescued until the xviiith century, when the deeds of Robert Lord Clive covered it with undying renown. Richard de Capella succeeded Geoffrey de Clive, and in 1131 was followed by Robert de Bethune, Prior of Llanthony, of whom mention is made in the chapter dealing with that famous foundation. He ruled through seventeen years of anarchy and civil strife, and in his days evil came often upon the city and church of Hereford. Three times was the place taken and retaken and, in 1139, the cathedral was used as a fortress by the troops of the Empress Maud. They stabled their horses in the nave, and mangonels were mounted on the platform of the tower.

For the remaining eight years it would seem that Bishop Robert ruled in peace under the protection of Maud's great half-brother, Robert of Gloucester, who held the West on his sister's behalf. He succeeded, perhaps with the assistance of Earl Robert, in completing the nave of his cathedral, and earned a great reputation for his care of his flock in agitated times.

He died while attending the Church Council at Châlons in 1148, and Pope Eugenius III. sent his body, rudely embalmed in salted hides, with all honour, to be interred at Hereford. The melancholy procession went by Canterbury to London, and thence through Gloucester and Ross to Hereford, everywhere received with great demonstrations of sorrow. Robert de Bethune had evidently, in terrible times, won the hearts of the people.

Robert's successor was an even more celebrated, if not more estimable man, Gilbert Foliot, Abbot of Gloucester, and a friend of Robert de Bethune since 1139. He ruled at Hereford for fifteen years, and saw the commencement of the better times inaugurated by Henry II. He was essentially a "king's man," a loyal subject and official rather than an ecclesiastic, though there is no reason for questioning the general excellence of his character. In 1162 he assisted at the consecration of Thomas à Becket as Archbishop of Canterbury, and in the following year became Bishop of London. His rule there is mainly concerned with the history of Henry II. and Thomas. He steadily supported the king in the quarrel, and it cannot be doubted that he was right. He was, however, Churchman enough to deplore the murder of Becket, and presided at the famous penance of Henry at the archbishop's tomb. It must be supposed that he did so at the king's personal request. He set the example of flagellating the royal penitent by striking five blows with his rod—but one can hardly imagine that he put any vigour into those ceremonial stripes.

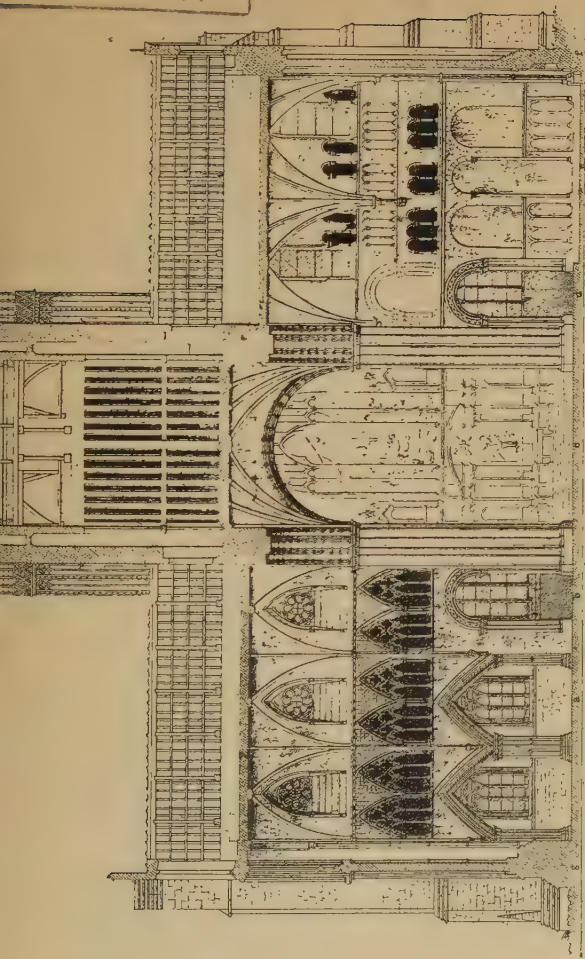
His successor at Hereford was Robert of Maldon



("Maldon"), who ruled during five years of the Becket controversy, and was present both at the Council of Clarendon and that of Northampton, at which the archbishop definitely defied the king. Bishop Robert was one of the majority who were anxious to make peace between the antagonists, but, as is known, all efforts in this direction were wrecked upon the obstinacy of Becket. Robert of Maldon seems personally to have been a peace-loving man of studious tastes. When he died in 1168, Henry left the see vacant for six years, and the successor appointed in 1174 was, equally naturally, one who was in sympathy with the king—Robert Foliot, a relative of Becket's great enemy, Gilbert of London.

Robert Foliot sat at Hereford until 1186, and very probably began in his cathedral the work of removing the apses and extending the building eastward—as was being done during this period at Ely, Exeter and elsewhere. It was, however, his successor, William de Vere (1186–1199), who carried out the greater part of the transformation. To Foliot and de Vere may also be ascribed the building of the episcopal palace.

In the hall of his new palace, a lordly apartment a hundred and ten feet long and fifty feet broad, Bishop de Vere, in 1188, entertained Baldwin, Archbishop of Canterbury, who had come on a mission to collect funds and enlist soldiers for the projected Third Crusade. There was exacted for this glorious but fatal expedition the Saladin tithe, a tax of ten per cent. upon all real property, which Richard I. found insufficient and increased by selling offices and privileges wholesale.



SECTION THROUGH THE CROSSING BENEATH THE TOWER OF HEREFORD CATHEDRAL

It shows the contrasting styles of the transepts: pure Romanesque to the south (right) and very strange, almost unique Early English to the north (left), the arches of the main arcade and triforium having scarcely any curve.

Though the taxation of Richard I. is said to have been crushing, the truth of the assertion may be doubted. The fact seems to be that the country was steadily increasing in wealth owing to the long peace since 1154, so that it was able to meet the exactions without great difficulty. The clergy are supposed to have been excessively taxed, but de Vere and his successor found money for much building.

William de Vere was succeeded by Egidius, or Giles, de Braose, brother of William de Braose, one of the great Lords Marcher of South Wales. The family was a fairly typical Norman-English one—proud, turbulent and religious by fits and starts, and Bishop Giles seems, from what is known of him, to have been a fair example of his house, an administrator, a builder, an intriguer—anything rather than a religious ecclesiastic. The de Braoses were at first supporters of King John, and the election of Giles must have been approved by that worst of English monarchs. But about 1201 William drifted into rebellion—a rebellion which was crushed by the king. William escaped to France, but left his wife and son to the vengeance of John, who starved them to death. Thereby he earned the bitter hatred of the Bishop of Hereford, who to the end of his life was a thorn in his side, incessantly intriguing and stirring up disaffection, without much regard to the national interests, it must be said, for his principal allies were those tireless enemies of England, the princes of independent Wales.

Withal, Giles de Braose, like a good many other secularly-minded ecclesiastics, was magnificent in his tastes, and to him Hereford Cathedral owed its central

tower, though in its present form it is largely the reconstruction of Adam de Orleton about a century later.

As far as chronological indications are of value in estimating the credibility of legends, either William de Vere or Giles de Braose must have been the Bishop of Hereford who fell foul of the redoubted Robin Hood, and if anything, the character of Robin's victim suits the latter rather than de Vere. The ballad, as it was chanted to me in childhood, was undoubtedly a modernised version, but I was assured that it had been current in the singer's family for three generations. In any case it had all the rollicking, joyous characteristics of English mediæval popular songs, and a few extracts may be of interest.

The gist of the story is that the proud Bishop of Hereford was on his way home with his bags well filled with treasure. Accordingly, Robin with nine companions, disguised as shepherds, arranged a picnic—wherein, of course, venison was the staple dish—by the side of the road by which the bishop would pass. Meanwhile Little John and Friar Tuck with "three score and ten" others ensconced themselves in ambush not far off. The bishop and his train arrived, and his lordship, seeing a jolly party feasting upon the prohibited royal venison, was moved to high wrath and ordered his followers to arrest the supposed shepherds.

"Oh pardon! Oh pardon!" quoth bold Robin Hood:
"Oh, pardon of thee I pray,
For if I'd only known you were my Lord Bishop
We'd have chosen some other day."

"No pardon! No pardon!" quoth the Bishop:
"No pardon on ye I'll bestow;
So now make haste and come along with me,
For before the Sheriff you shall go."

Then Robin set his back against an oak,
His foot against a thorn,
And from underneath his shepherd's cloak
He pulled out his bugle horn.

The result being that the faithful "three score and ten" of the bold outlaw's followers at once came upon the scene.

They all made obeisance to bold Robin Hood—
A right comely sight to see.

"What's the matter, Master," cried Little John,
"That you blew out so hastily?"

"Oh, here's my Lord Bishop of Hereford;
No pardon to us he gave."—

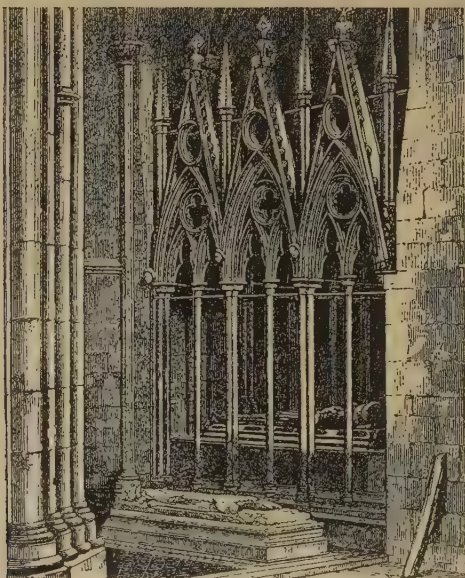
"Cut off his head, Master," roared Friar Tuck,
"And fling him into his grave!"

"Oh pardon! Oh pardon!" cried the Bishop;
"Oh, pardon of thee I pray;
For if I'd only known you were bold Robin Hood
I'd have chosen some other way."

"No pardon! No pardon!" quoth bold Robin Hood;
"No pardon on thee I'll bestow;
So now make haste and come along with us,
For to merry Barnesdale you shall go."

And to Barnesdale accordingly he had to go, to be feasted—at his own expense—also to take part in the sports and joyous dances of the jolly yeomen, in his long-toed riding-boots, which both fatigued him and wounded his dignity. However, in the ballad he

keeps his head, and even part of his cash, being let off by his open-hearted captor on payment of a trifle of, I think, three hundred pounds. The veracious



THE TOMB (OR CENOTAPH) OF BISHOP PIERRE D'AIGUEBLANCHE
IN THE NORTH TRANSEPT OF HEREFORD CATHEDRAL

The tomb of his nephew whom he thrust into the position of dean is in front of the large monument.

chronicler concludes by observing that the bishop was "right glad so to come away."

This was the version as I heard it, allowing for the tricks which a normally good memory may play

after the lapse of more than thirty years. There are certainly others, and they all speak of a Bishop of Hereford as being Robin's only episcopal capture. If the capture really did take place, it is likely that building operations at Hereford suffered for a time owing to shortage of cash. It may be added that there is nothing at all improbable in the seizure of a bishop by a gang of outlaws in the XIIIth century; for at the end of the XVIIth no less a person than the great Marlborough was caught by highwaymen and forced to ransom himself for five hundred pounds.

Regarding the three next bishops, Hugh de Mapenore (1216-19), Hugh Foliot (1219-34), and Ralph de Maydenstan (1234-39), there is not very much to say. Ralph was succeeded by one of the foreign friends of Henry III., Pierre de Savoie, generally called Peter Aquablanca, though his birthplace was actually Aigueblanche, near Chambéry. He must not be confused with another Peter of Savoy, one of the uncles of Henry III.'s wife Eleanor. Pierre d'Aigueblanche earned a reputation as one of the greediest and least scrupulous of the greedy and unscrupulous gang of foreigners who flocked into England in the train of Queen Eleanor.

Bishop Pierre was as thoroughly unfitted to be a bishop as anyone in history. To use the words of the *Anglo-Saxon Chronicle*, "he did nought bishopleftike." He came to England with one object in view, to gather riches for himself and his needy relatives, and in that purpose he never faltered. He filled the chapter and the benefices of the see with his discreditable connections, whose conduct was such that when Prince

Edward, afterwards King Edward I., visited Hereford on a military expedition, he found none of them in residence. This was too much even for the shiftless Henry III., who ordered their return—but whether the royal order was obeyed may be questioned. The bishop was just as unscrupulous politically as ecclesiastically, and earned notoriety as an absolutely shameless diplomatist.

Yet the man had some good qualities. He was absolutely and utterly secular, but he might perhaps have made not a bad baron. Though he collected money by any and every means, he spent it lavishly, even generously. Amongst other things he had a violent quarrel with the citizens of Hereford over his episcopal rights. With the support of the king he prevailed, and Henry imposed a considerable fine upon the city. Pierre at once remitted half of it, and promised to spend the remainder on the cathedral. He made liberal gifts to the church, was charitable in a somewhat indiscriminate fashion, and at his death left by will a large sum for the relief of the poor in his diocese.

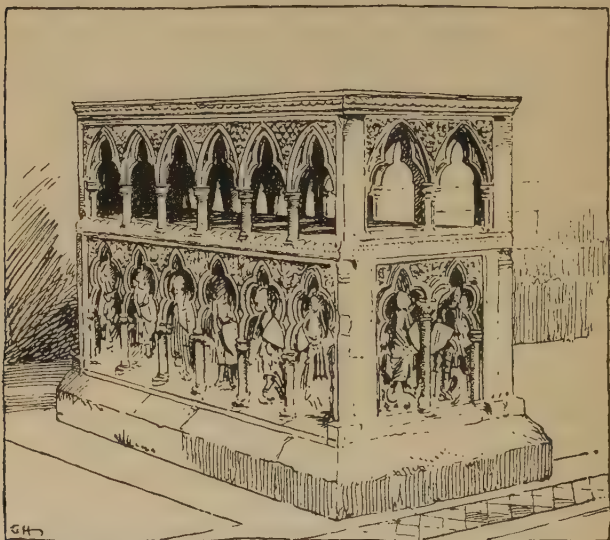
Naturally his life was a troubled one. He was captured by Simon de Montfort's adherents and exiled, and after the Battle of Evesham he retired to Savoy to end his days in peace. His most lasting monument, which appeals to us, not unsuccessfully, to forget some of his faults, is the north transept of Hereford Cathedral—curious, almost bizarre, yet oddly fascinating, and certainly unique or nearly so. His beautiful tomb is rightly placed in this transept, but though some part of his remains may be interred

beneath it, his body was almost beyond question laid to rest at Aiguebelle, in the sunny Savoyard home for which he seems always to have yearned. Such was the end of a man of most contradictory character, who if he did little else which was of enduring benefit, certainly seems to have left the mark of his artistic hand upon the cathedral of Hereford.

Of his successor, John de Bruton (1268-75), little is known. His brief episcopate forms, as it were, a bridge between the frankly secular rule of Pierre d'Aigueblanche and that of Thomas de Cantilupe, the best and noblest of all the mediæval bishops of Hereford—a man whose qualities earned him, not undeservedly, the honour of canonisation from the Church.

Thomas de Cantilupe was born probably about 1218 at Hambleden, near Great Marlow. He was of noble Anglo-Norman descent, the son of William, second Baron de Cantilupe, seneschal of King John, by his wife, Millicent de Gournay. His father's brother, Walter, was Bishop of Worcester, and by him young Thomas was educated. Before he had passed middle life he was known everywhere as one of the most remarkable of the band of scholar-ecclesiastics who did so much to redeem the name of the Church in the XIIIth century. In one respect it might seem that this really Christian man fell short of his ideals, for he certainly held several ecclesiastical offices at once, but as against this it must be observed that he was at any rate, keeping out of them foreign adventurers like Pierre d'Aigueblanche, and that it is admitted that his tireless energy and administrative ability were a sure guard against irregularity.

Thomas became Chancellor of Oxford in 1262, and earned golden opinions by the firm yet tactful control which he succeeded in establishing over the horde of unruly students. In 1265 Simon de Montfort appointed



THE CANTILUPE SHRINE IN THE NORTH TRANSEPT OF
HEREFORD CATHEDRAL

It was built to contain the miracle-working remains of St. Thomas de Cantilupe, the best of the bishops of Hereford.

him Chancellor of the Realm, but this position he naturally lost at the fall of the "Righteous Earl." The best testimony to the remarkable moral ascendancy which he had achieved is furnished by the fact that even Henry III. seems to have felt no enmity towards

him. He thought it wise, however, to travel abroad for a time, during which he lectured on theology. With the accession of Edward I. the evil days were past, and during the last ten years of his life Thomas de Cantilupe was counted among the trusted advisers of the great king. For office, indeed, he had no wish. When in 1275 the Chapter of Hereford elected him bishop, he at first declined the honour, and was only with the utmost difficulty induced to accept it.

It may very well be that the kindly gentle scholar hated the prospect of life at Hereford among the rough and despotic barons of the West, the chief of whom was the hot-tempered, grasping, and unstable Gilbert de Clare, "the Red Earl" of Gloucester. But in point of fact, Thomas de Cantilupe proved a very firm opponent of feudal arrogance, and Gilbert the Red found himself thoroughly worsted in an attempt to filch the bishop's hunting-rights in Malvern Forest. Lord Clifford, an amiable person who amused himself with cattle-lifting, fire-raising, and maltreating the bishop's tenants, was forced to do penance barefoot through the streets of Hereford to the high altar of the cathedral, where Bishop de Cantilupe himself castigated him with a rod. It is no wonder that a man who thus stood up for the helpless was beloved by his flock, and their affection was not diminished by his hospitality and boundless charity. His violent dislike for Jews was not counted as a fault by his contemporaries.

At the close of his life, Bishop de Cantilupe was involved in a violent dispute with the Archbishop of Canterbury, John de Peckham, who in the height of

his anger went to the length of excommunicating his saintly suffragan. Greatly distressed, the bishop, attended by his faithful chaplain, Richard of Swinfield, went to Italy to lay his case before Pope Martin IV. The Pope decided in his favour, but the



A BRASS REPRESENTING THE
DECAPITATED KING ÆTHEL-
BERHT TAKEN FROM THE WRECKED
CANTILUPE SHRINE BY A
CHORISTER

old man's health was broken, and he died at Orvieto on 25th August, 1282. His bones were brought to Hereford by Richard of Swinfield and interred in the cathedral amid such a display of mourning as had rarely been witnessed in England.

Of the miracles which are said immediately to have been performed at the grave, there is no need to speak. The sanctity of St. Thomas de Cantilupe rests upon better evidence than can be afforded by them. Setting aside superficial defects, and allowing that his personal austerity was

perhaps somewhat excessive, still Thomas de Cantilupe thoroughly deserved his reputation and canonisation as a saint of the Church. He was in truth a holy man, and had what some holy men have lacked—a wholesome capacity of righteous anger, as Baron de Clifford learnt to his cost. At the same time it would appear that in

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HEREFORD CATHEDRAL FROM THE BANKS OF THE WYE

From a mezzotint by W. P. Sherlock from the drawing by Thomas Girtin.

later life he lost, to some extent, his power of calm judgment, and inclined to hastiness, as was shown in his contest with the Primate.

Of his personal appearance a description has survived. He was a tall handsome man, with a pink and white complexion, blue eyes, a rather large nose, and red hair, thickly streaked, in his later years, with white. His expression was usually so beautiful and kind that his admirers could only say that he had the face of an angel.

St. Thomas de Cantilupe left no monument of building activity behind him; his money was spent in beneficence. But he has left an enduring mark upon the see none the less, for in his honour the Crown permitted it to exchange its armorial bearings for those of their sainted bishop. The shield of the episcopal diocese of Hereford is simply that of the de Cantilupes, perpetuating the memory of the second English saint who bore the name of Thomas—certainly the only one of the two who merited the title.

His successor was his devoted chaplain, Richard of Swinfield, a man not unworthy to sit upon his throne—upright, disinterested, an eloquent preacher, possessed of great personal charm, and withal as stout a fighter of abuses as his master. He was, what St. Thomas had not been, an active builder, and to him are attributed the completion of the north transept,



THE ARMS OF THE
SEE OF HEREFORD

Showing the inverted wolves' heads of the Cantilupe shield.

erection of the north porch, the transformation of the aisles of the nave, and the building of the two easternmost transepts as we now have them. It was Richard of Swinfield also who acquired for the cathedral the famous *Mappa Mundi*, which was probably executed for him by his friend, Richard of Haldingham, a monk of Battle, and one of the prebendaries of Hereford from 1305 onward.

The episcopate of Richard of Swinfield lasted for thirty-three years. Towards the end of his long rule he was growing infirm and depended for active work upon Richard of Haldingham and Adam of Orleton. On his death in 1316 the most powerful local baron, Roger Mortimer of Wigmore, probably put some kind of pressure upon the Chapter and induced them to elect his acquaintance and vassal, Adam of Orleton.

Adam of Orleton (1316-27) is not a pleasant figure. There is no doubt of his ability and vigour, but he was certainly hard and unscrupulous. It is however possible that the dark picture drawn of him by contemporaries has been too heavily coloured. So much is certain, that his appointment by Pope John XXII. was sorely against the wish of Edward II., and that he was a consistent enemy of that wretched monarch. He was the spokesman of the delegates who went to Kenilworth to receive Edward's abdication and, according to the chronicler, Thomas de la Moor, he forged a good deal of the document in which the captive king acknowledged his guilt and resigned his throne. Still, de la Moor is intensely hostile, and some of his charges may be groundless, though the defence sometimes put forward against

The Central Tower and the Cloister 41

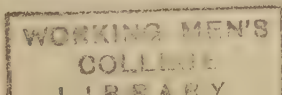
the accusation of privity to the murder of Edward II.—that Adam was then abroad—is a futile one. He could have instigated the act as well in France as in England.

In any case, Adam of Orleton was a politician rather than an ecclesiastic, though he had the very rare distinction of holding three bishoprics in succession—Hereford, Worcester and Winchester. At Hereford he seems to have continued the work of Richard of Swinfield: the ball-flower decoration of the central tower indicates that in all probability it was completed or remodelled by Adam de Orleton.

Adam de Orleton was succeeded by Thomas of Charleton, a man rather of the stamp of his predecessor—that is to say an official rather than an ecclesiastic—who held various public offices, including that of Chancellor of England. As far as architectural indications go, he must have been responsible for the building of the tower at the west end, which fell in 1786. He may also have commenced the Chapter-House, though it was probably left for his successor, John of Trilleck (1344-60), to complete.

During the episcopate of John of Trilleck the Black Death came upon the country. The building days of Hereford were nearly at an end. Very few and slight additions were henceforth made to the cathedral itself. Bishop John of Stanbury (1453-74) built for himself a small chantry, and at the very end of the century, Bishop Audley (1492-1502) constructed the beautiful chantry on the south side of the Lady Chapel. The last addition was the outer north porch, erected or completed by Bishop Charles Booth (1516-35).

The cloisters were commenced probably by Bishop





BRASS OF JOHN OF TRILLECK,
BISHOP OF HEREFORD AT THE
TIME OF THE BLACK DEATH

He probably completed the
Chapter-House.

Edmund Lacy (1417-20) and seem to have been completed by Thomas Spofford (1421-48), since there is mention of a sum of 2800 marks expended by him in building, and this can scarcely have been anything but the cloisters. It is, however, possible that Richard Beauchamp (1448-50) may have had something to do with them. The style is Perpendicular, but a peculiar and somewhat flowing class of Perpendicular with a considerable Decorated feeling in it, as if the enclosure had been designed in the xivth century.

For one year in the xvth century the Bishop of Hereford was the somewhat notorious Italian Cardinal Adriano di Castello, who was then translated to the wealthier see of Bath and Wells. His connection with Hereford was so brief that his eventful life, in the course

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THE NAVE OF HEREFORD CATHEDRAL AFTER THE FALL OF THE WESTERN TOWER
AS IT APPEARED IN 1797

of which he is fabled to have escaped the poison of the Borgias, need not here be described. Of course, he never saw Hereford.

The Reformation brought to Hereford Cathedral the usual tribulations. One walk of the cloister was demolished in order to make room for Edward VI.'s Grammar School. The Chapter-House was allowed to fall into ruin. Not very much which is creditable is to be recorded of the Tudor bishops, except in the case of Herbert Westphaling (1585-1601) who, if unconscionably verbose in speech, earned a reputation for beneficence and integrity. Among the Stuart bishops may be noted the famous William Juxon, afterwards Bishop of London, Treasurer of England, and at last Archbishop of Canterbury. Though appointed Bishop of Hereford he was never consecrated, being almost immediately translated to London.

With the outbreak of the Great Civil War, evil days came upon Hereford. The town repeatedly changed hands between 1642 and 1645, and the cathedral suffered terribly both from friends and foes. The friends were the Royalists, for Hereford, in common with Wales and Monmouthshire, was devoted to the cause of King Charles. But enthusiasm cooled as the war progressed, owing to the lack of discipline among the king's forces, and Hereford Cathedral had nearly as much to endure at the hands of the Royalist garrison as at those of the Parliamentary besiegers. The lead was stripped from its roof for military purposes, and the oppression of the country folk by the Royalist garrison may be gauged from the fact that in 1645 they rose and blockaded the town. Finally, in December,

1645, Hereford was taken for the last time and sacked. Though some at least of the Parliamentary officers endeavoured to save the cathedral, the incoming troops committed widespread destruction.

No very determined effort at repair seems to have been put forth until the early XVIIIth century, when Bishop Philip Bisse, one of those men of excellent intentions who are always doing harm, carried out a truly fearful and wonderful restoration, using the materials of the beautiful Chapter-House, whose final ruin he effected. As the central tower appeared in danger, he propped it up with a hideous mass of masonry. He also filled the choir with what may most appropriately be described as theatrical scenery of the most tasteless description.

Bishop the Hon. Henry Egerton (1723-46) may occupy the pillory of shame with Bisse and some others presently to be named, for he destroyed the Early Norman Chapel of the palace. Forty years later came the crowning catastrophe, for the western tower, neglected for centuries, collapsed, carrying down with it the façade and the bay of the nave behind it, together with much of the triforium and clerestory. The beautiful cathedral of Robert de "Losinga" and his successors was left a truncated wreck.

In 1788 restoration was commenced, and it is difficult to apportion the amount of infamy incurred thereby with justice between the bishop, John Butler (1788-1802), the Chapter, and the architect, James Wyatt, of ignoble memory. On the whole the bishop emerges with the least amount of discredit, for he subscribed money generously, and one can hardly

expect any great degree of artistic taste in a Georgian political prelate nearly seventy years old. Wyatt's share in the work was such as might have been expected of him, and it is useless to waste time and space in malediction. The persons immediately responsible were the Dean and Chapter, for whom Dante would doubtless have found a place in Hell—preferably in the sea of ice.

Wyatt did not rebuild the ruined bay, but this was a small part of his ill-doing. To his sin of omission he added one of portentous commission, for he destroyed the whole of the nave above the great Norman piers. In its stead he substituted lifeless imitation Gothic work of his own design, and to the truncated building added an absolutely insipid and nondescript west front. He also removed the central spire, and altered the pitch of the cathedral roof in order to increase the apparent height of the tower.

Let it be added, to the disgrace of our ancestors, that Wyatt's stupid vandalism and tasteless reconstructions were very generally approved. That was perhaps to be expected of the somewhat lifeless period which intervened between the disasters of 1775-82 and the long-drawn war of 1793-1815. As for James Wyatt, his only fitting epitaph is that which has come down to us from Rome, and is yet employed in France: "May the soil rest heavily upon him!"

After nearly fifty years more of degradation a really determined effort at restoration was put forth in 1841 under the impulse of Bishop Musgrave and Dean Merewether. This restoration was directed by Cottingham. In 1857 a further scheme of improvement was

commenced under the auspices of Gilbert Scott. Finally, in 1905 a new west front by Mr. J. Oldrid Scott was completed, replacing Wyatt's composition. There is much which remains to be achieved—in particular the removal of Wyatt's sham vaulting in the nave, but on the whole the work of restoration has been not ill done, and Hereford Cathedral holds a high place for general attractiveness among the churches of England.



CHAPTER II

THE CATHEDRAL—EXTERIOR AND INTERIOR

A DESCRIPTION OF THE CATHEDRAL—THE EXTERIOR

Hereford's Cathedral of St. Mary and St. Ethelbert, though one of the smallest in England, is quite as certainly one of the most attractive, despite the ravages of time and destroyers, as well as those worse destroyers who call themselves restorers. Externally it would be difficult to assign a reason for this attractiveness, much less any special feature which accounts for it—but that it exists there is no doubt.

Something is, perhaps, to be attributed to the hue of the masonry, which is soft and warm and helps to redeem the aspect of the building from any sense of harshness which might otherwise be felt owing to the rather plain exterior. The softly-tinted pile stands in the midst of a generally well-kept turf-clad close, and the colour combination, yellowish red and brilliant green, is, on a sunny day, most effective.

Of the WEST FRONT, which has only stood for twenty years, not very much need be said. Doubtless limitations were imposed upon the architect, Mr. J. Oldrid Scott. The writer must confess to being unimpressed by it, even though it be at once admitted

that it is immeasurably superior to Wyatt's construction. The contour of the central doorway-arch is excellent, but the curious cusped arches leave one in a state of uncertainty regarding the period to which it is intended to belong. Neither is the gable which surmounts it satisfactory, owing to the moulding separating the arch from the head of the gable itself. The west window is the best feature, though here again the style halts between Decorated and Perpendicular. In a word, the façade is an attempt to imitate mediæval art, and one feels that the talented architect did not quite succeed. If the composition were backed up by a building constructed in the same eclectic style, it would be unnecessary to say so much. But it was designed to complete the Cathedral of Hereford, and for that purpose is hardly successful. As a whole it is not ungraceful and by no means unlovely; finally, it is by very many degrees better than the debased façade which it superseded.

THE TOWER. Externally the cathedral pleases, but does not precisely impress; the dimensions are too small. From whatever point it is viewed, the dominating feature is the tower which, despite its moderate height, is distinctly imposing by reason of its massive bulk, and also beautiful in composition and ornament. Sometimes it appears too heavy for the body of the church, but in certain aspects this slight architectural defect is not noticeable; and at all times the structure impresses by its combination of massive strength and delicate enrichment. It consists of two stages. The lower one has on each side four openings, separated by very narrow blind arches. The second stage is

similar, but loftier. There are elaborated angle buttresses surmounted by pinnacles. The corner pinnacles and parapet are modern, but were demanded by the stunted and incomplete appearance of the tower after Wyatt's removal of the spire.

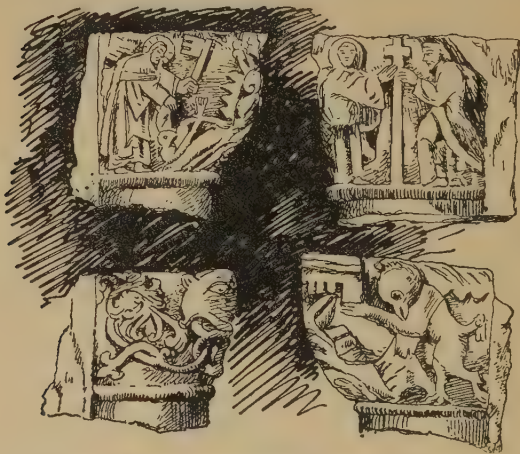
The general style of the tower is Decorated; and the profusion of ball-flower decoration upon it gives to it an appearance of richness, almost magnificence, which entitles it to a by no means undistinguished place among English cathedral towers. Its bulk atones for its lack of height, and it adds to its beautiful detail much dignity as a whole.

The appearance of the cathedral from the usual entrance on the north-west is not perhaps very inspiring. It is irregular and somewhat bizarre, owing to the prominence of that curious north transept with its solitary spirelet, enormously tall windows, strange "skimped" arches and odd triple pinnacles. In front of it there appears the Perpendicular porch of Bishop Booth, with its parvise backed upon the earlier entrance of the XIIIth century. The architectural style of the nave appears somewhat to clash with those of the unique transept and the porch. But as a group the three are not altogether inharmonious, and the tower comes nobly to the rescue, taking all three, as it were, beneath its wing, and combining them in quite satisfactory fashion.

From the south-west there is little confusion, but a certain sense of monotony in the cathedral itself. The side of the nave rather gives this impression, and the transept does not please externally, owing to the insertion of a huge Perpendicular window into its

severe Romanesque flank. Again the tower saves the situation and redeems or overpowers unfavourable first impressions.

A primary and most beautiful feature of the prospect in this direction is afforded by the cloisters, so far as they have survived. The eastern gallery with its



CAPITALS FROM THE EARLIER NORMAN CATHEDRAL
OF HEREFORD

They may have belonged to the remarkable chapel
illustrated on p. 93.

gorgeous Perpendicular openings affords a most engaging contrast to the unadorned sternness of the south transept, and the so-called Lady's Tower with its graceful window arcade and corner turret breaks most pleasingly the line of the roof.

The view from the south-east is pleasing, but

rather incoherent. The tower dominates and unites as always, but it cannot reach out to draw in the Lady Chapel, and so the architectural prospect falls into two groups. To the left the choir and the south transept with the retrochoir and the Vicars' Cloister in the foreground unite to form a group extremely effective and picturesque by the very reason of its architectural heterogeneousness. Very little of the Perpendicular alterations of the transept show from this point, and its stern and massive character, Romanesque rather than Norman, is most apparent. The whole complex is held together by the dominating tower.

Away to the right the Lady Chapel stands as a unit complete in itself, its architectural homogeneity only slightly interrupted by the Audley chantry projecting from its flank. This Lady Chapel of Hereford is externally a very graceful and pleasing edifice with its admirable Early English window, arcaded frieze and enriched cornice, crowned by its high-pitched roof. The two independent groups of buildings are connected by the retrochoir, and though the whole is somewhat straggling and heterogeneous it is yet picturesque and effective, with its foreground of bright green turf and Lady Chapel partly screened by a stately elm tree.

THE NORTH PORCH. The usual entry is by the north porch of Bishop Booth. This structure belongs to the Late Perpendicular period of Gothic architecture, but the master-masons infused so much of their own ideas into it that some of its characteristics are decidedly original, and by no means Perpendicular in feeling. The building consists of two stages. The lower one

is the porch proper: it has on each of its three external sides an open archway of pleasing outline—in my judgment much more Decorated in feeling than Perpendicular. At the two exterior angles are octagonal staircase turrets, the topmost stage having in each side a window of two lights and four panes, so that the turrets appear to be crowned with open lanterns. The spandrels of the entry archway are filled with sculpture in relief: the feeling of this sculpture with its circles and curves is decidedly Celtic.

Above the porch is a parvise chamber lighted on its three sides by large windows. These windows are remarkable. They must, owing to the period of their construction, be classed as Perpendicular, but in feeling they are not so. The mullions, instead of continuing directly upward, divide at the level of the spring of the arch and curve away to right and left, so that the main tracery forms three lights with pointed heads and three diamonds filling up the space above them. The effect is curious—rather bizarre—and as far as I can observe, this departure from Perpendicular principles has not been altogether successful. The windows, in fact, rather clash with the strong perpendicular lines of the porch and help to give it a slightly nondescript appearance—which is unfortunate because it is a rare and beautiful specimen of the last great school of English Gothic art.

THE INNER PORCH requires less detailed description, since externally it is quite simple, and its façade is hidden by the work of Bishop Booth. It is a Decorated structure with an entrance-arch of very satisfying contour, rich with sculpture of that heyday of

English mediæval art which, I incline to think, may have served as the model for those of the outer porch.

THE INTERIOR

THE NAVE. Entering through the double porch, the eye is instantly seized and held by the huge turret-like Norman piers, among the most massive and imposing in England. Moving to the west end there lies before the observer an uninterrupted vista from end to end of the cathedral. After a time the impression of great and enduring strength is deepened—a feeling which I find remains unchanged.

In viewing the nave it must always be borne in mind that above the stately Norman arcades all is the “restoration” of the unspeakable Wyatt. I think that he called it “neat Gothic,” and therewith all which is necessary has been said—except that the artist will pray for Oriental fecundity of malediction upon the man who tore down the lovely triforium of Robert de Bethune and the Decorated (?) vaulting¹ which crowned the nave.

The amazing feature concerning the nave of Hereford, involving the most glowing testimony which could possibly be rendered to the merits of its builders, is that, as it stands, it is actually imposing—even inspiring and uplifting. The splendid Norman bays are so grand in themselves, and so thoroughly do they

¹ I judge it to be Decorated from existing drawings. In that case it was probably erected by Richard of Swinfield.

dominate all, that one forgets the paltry imitation Gothic of the triforium and clerestory, and instinctively looks past them to the sombre beauty of the choir. To summarise: the grand Romanesque arcades bear everything else upon their Titanic shoulders, and issue their imperious command to ignore all else and regard only themselves—and that, at least, is what the writer feels impelled to do without hesitation and without shame.

There are to-day seven bays remaining of the eight completed by Robert de Bethune: the fourteen arches are borne upon twelve piers and four pilasters. The twelve piers are in height only two and a half times their diameter, and it might be imagined from this that they are squat, but this is far from being the case: they actually have the feeling of tall and well-proportioned turrets rather than columns, and look powerful enough to uphold the vault of heaven. They simply thrust Wyatt's paltry work contemptuously out of sight and out of mind.

The piers have simply decorated capitals—or parapets, to use a term which seems appropriate to these stately tower-like erections; and on the north and south side of each is imposed a pair of slender shafts whose capitals form projections from that of the main pier. As far as I can see, these piers of Hereford furnished the model employed by the master-builders of Peter de Leia when he began to erect his cathedral at St. David's. The general resemblance is very strong, though those of the Welsh church are fifty years later and correspondingly lighter.

On the piers rest the arches. I say "rest" because

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THE NORTH AISLE OF THE NAVE OF HEREFORD CATHEDRAL
Showing the turret-like Norman piers on the right.

it seems to me a falsity to state that they "spring" from the turrets. It is the turrets, if I may venture to emphasise the fact once more, which dominate everything and carry everything in the nave of Hereford. The arches have on each face three insets: towards the aisles they are plain, but on the side of the nave enriched.

THE AISLES OF THE NAVE, presumably because they were Gothic, were not mangled by Wyatt to any great extent. They are Decorated in style, with windows of excellent contour. Their tracery is graceful, if slightly stiff, lacking the extraordinary freedom and "flow" of that in the openings of Exeter, but perhaps gaining a little in feeling of stability. The central mullion diverges to left and right, and the whole sense of the tracery is something which halts between Early English and Decorated.

Of the ancient stained glass none is now left; it vanished at the Reformation and during the Civil War, but there is fairly good and pleasing modern glass in some of the windows. It is mostly in the nature of "memorial" decoration, and need not detain the visitor.

THE FONT. This dates apparently from the XIIIth century, and is quite probably that belonging to the cathedral of Robert de Lotharingia. It is tub-shaped, its outer surface being sculptured, somewhat crudely, with a blank arcade of twelve openings in which were reliefs of the twelve Apostles. The tub rests upon a base from which project four half-figures apparently of lions, or perhaps gryphons. This ancient work of art is in a terribly mutilated state; the reliefs of the

Apostles, with one exception, have been battered beyond recognition.

MONUMENTS OF THE NAVE. By far the most conspicuous monument in the nave and one of the most interesting in the West country is the tomb of Sir Richard de Pembridge, K.G. (died 1375), one of



THE ROMANESQUE (NORMAN) FONT IN
THE NAVE OF HEREFORD CATHEDRAL

the followers of Edward III. and the Black Prince in their French campaigns. His family had been settled at Pembridge in Herefordshire somewhere about the year 1100, probably by one of the earlier Norman Lords of Gloucester. The first owner of Pembridge may have received it as

a reward from Robert of Gloucester for support against Stephen.

The first certain information concerning the Richard de Pembridge who is buried in the nave of Hereford Cathedral is in 1340, when he is found, already a knight, at the Battle of Sluys. Six years later he was present at Crécy. In 1355 he followed Edward III. again to France, and next year fought at Poitiers. In later life he held many official positions, one of them being that of a chamberlain of the royal household.

He was elected a Knight of the Garter in 1368, occupying the fourth stall on the prince's side in the chapel of the order, but his last years were passed somewhat in disgrace, owing to his refusal to take up the thankless post of Lord-Deputy of Ireland. Perhaps the reason was advancing age. King Edward deprived him of some of the grants which he had formerly made, but he must presently have relented, for Sir Richard Pembridge certainly died in possession of lands donated by the king.

The table tomb still occupies the position in which it was placed according to the terms of Sir Richard's will,¹ on the south side of the nave before the statue of the Virgin. The effigy has been restored, but is in the main, with the exception of the right leg, the original work of the xivth century. It is sculptured in alabaster and shows the baron in full contemporary armour of mixed mail and plate, the basinet type of helmet laced to the camail or hood of mail. The head rests upon a tilting helmet, the latter being adorned with a wreath or coronet of roses, and a plume of green feathers. With the effigy is that of Sir Richard's favourite hound. There are still traces of colour and gilding on monument and figure, notably on the helmet and sword-belt, both of which were gilded. On the left leg is the Garter: this is one of the earliest examples of its appearance on a monument.

¹ In Mr. A. H. Fisher's *Hereford Cathedral* he states that the monument was removed at the Dissolution to the cathedral from the church of the Black Friars. Mr. C. L. Kingsford, however (*Dictionary of National Biography*), says that the precise position in the cathedral was laid down in the will of Sir Richard.

On the north side, near the entrance to the choir, is the tomb of Bishop Charles Booth, the builder of the north parvise porch close by. Alone among the monuments of the cathedral it retains its wrought-iron enclosure almost intact. It has six panels containing armorial escutcheons. The effigy is a fine example of the sepulchral art of the period; the bishop is represented in full canonicals complete to the last detail, with a jewelled mitre on his head and a veiled crosier at his right side. On this side also is the figure of a cherub or angel. The simple Latin epitaph remains uninjured and decipherable.

In the south wall, near the choir, are two recess tombs. The first is of the Decorated period with foliated arches: it has the headless and battered effigy of an ecclesiastic. The effigy of the second tomb, which has Early English characteristics, is fairly intact; it preserves its head, and the folds of the drapery are well worked up, though the level of art may not be high. At the crown of the arch is a bearded head wearing a cap, which may be the same as that of the effigy. It is vaguely supposed to be the sepulchre of a treasurer of the cathedral.

There are a number of tablets and memorials relating to the Great World War of 1914-18, and one in honour of the Herefordshire Regiment. Here also hang the colours which were carried by that famous old corps from 1846 to 1861. It is one of the old regiments of the British army, having been raised in Ulster in 1699 by Colonel Lord Donegal. Its first active service was in 1705, when it went to Spain to fight the son of Louis XIV. under that extraordinary



THE TOMB OF SIR RICHARD PEMBRIDGE

On the south side of the nave of Hereford Cathedral. He fought in the battles of Sluys, Crécy and Poitiers, and died in 1375.

and erratic figure, Charles Mordaunt, Earl of Peterborough. Consequently it took no part in Marlborough's campaigns, but became involved in the disastrous operations in Spain, and was nearly annihilated at the bloody defeat of Almanza in 1707. During the XVIIIth century also it had the bad fortune to be sent again and again on unprofitable or unsuccessful enterprises, which involved heavy losses and little glory.

The great days of the regiment began in 1806, when its grenadier company took part in the famous little victory of Maida,¹ in which the superiority of British tactics and discipline over those of Imperial France was for the first time demonstrated with convincing plainness. Next year, however, it was involved in the disastrous and badly-managed expedition to Buenos Ayres—one of the most thorough and discreditable defeats to which a fine force was ever subjected by incompetent leadership. The 36th fought magnificently; on one occasion precisely fifty of them scattered a detachment of seven hundred Argentines and captured seven guns!

In the following year the 36th, on its return from South America, was sent to the Peninsula under Sir Arthur Wellesley, and was present at Roliça, the first engagement of that famous struggle; though being employed in a turning movement it hardly fired a shot. A few days later they had better fortune, for they took a distinguished part in the battle of Vimeiro, the first decided victory of the war. Ferguson's Brigade,

¹ It was from this battle that Maida Vale in North-West London obtains its name.

in which was the 36th, defeated two French brigades one after another, capturing six guns and hundreds of prisoners. At the close of the same year it marched with Sir John Moore on his immortal thrust at Napoleon's communications, being in Catlin Craufurd's brigade of Hope's Division. Once again it had bad luck, for it was not engaged at Coruña. In 1809 it took part in the Walcheren Expedition, being in the brigade of that most famous of Welsh warriors, Thomas Picton. The Walcheren Expedition is to-day remembered chiefly by the awful losses from sickness. What is not so well known is that the Expedition captured Flushing, and in the course of the brief campaign inflicted on Napoleon's troops a loss of some 10,000 men, of whom 8000 were taken, with some 200 pieces of artillery. Napoleon would have composed a flamboyant bulletin had he gained such a success, and his servile scribes would have multiplied accounts of the campaign in which even Napoleon's mendacities would have been surpassed. Yet who in these days has heard of the taking of Napoleon's fortress of Flushing?

The 36th was smitten with malaria like all the other regiments, and had to recover and recruit its strength before it proceeded once more to the Peninsula, where it served until the end of the war. It was posted to the 6th Division, commanded first by Major-General Alexander Campbell, and afterwards, to the end of the war, by Major-General Henry Clinton, a good solid, hard-fighting general, who had been a close friend of Sir John Moore. At first the 6th Division had not much luck. During the greater

part of 1811-12 it was moving to and fro between northern and southern Portugal, and missed the Battle of Albuera, while at Fuentes de Oñoro it was hardly engaged. But its time came in the summer of 1812, and at the decisive Battle of Salamanca it had as much hard fighting as any strategic unit could desire. It had the honour of breaking down the sturdy resistance of the French rearguard when the rest of the army abandoned the field.

The Battle of Salamanca was a very great and much misunderstood engagement. It was said that it was won in forty minutes—which is not quite true. It was a fair test of strength between two armies. Wellington commanded about 50,000 men, of whom not quite 30,000 were British, 17,000 Portuguese, and some 3000 Spaniards, with 60 guns. Marmont had some 48,000, all French, and his inferiority of 2000 men was offset by an advantage of eighteen heavy guns. His soldiers, also, were probably the best French troops in Spain. But in the battle he made a grossly false move by extending his left wing too far in an effort to outflank Wellington. Wellington sprang upon that unhappy left wing like a thunderbolt, and in forty minutes it was utterly overthrown. Marshal Marmont was desperately wounded, so also was General Bonnet, the second in command. French historians have endeavoured to explain that Marmont's wound caused the loss of the battle, but General Foy, a most able and comparatively honest military writer, who commanded the 1st Division, pours scorn upon the specious plea. "The battle was lost by Marmont," he says in effect; "all which could be done was to

diminish the scale of the disaster. That was done by Clausel."

General Bertrand Clausel, indeed, acted with great decision and fine courage, but beyond doubt he attempted too much. He first repulsed Wellington's 4th Division and Pack's Portuguese Brigade and, counter-attacking vigorously, sent them reeling to the rear. But then, instead of withdrawing his broken army under cover of his victorious divisions, he tried to snatch a victory—a quite hopeless effort, seeing that Wellington had yet seriously engaged only half his army, and had plenty of reserves at hand. As Clausel's victorious regiments came on, the 6th Division came striding through the confusion to meet them; Hinde's Brigade, the 2nd, 32nd, and 36th, on the right; on the left the 11th, 53rd, and 61st, under Hulse; and in second line, the Portuguese Brigade under the Conde de Rezende. In all there were about 2600 English soldiers and 2400 Portuguese.

First of all the two British brigades engaged and defeated Bonnet's Division, and with its retreat the great French counter-attack practically collapsed. Clausel's own division, which was alongside Bonnet's, gave way, and of all the French army there remained only three divisions in order out of eight. The 3rd had not been engaged; and to it Clausel committed the desperate task of holding back the pursuit, so that his routed army might escape. That the 3rd Division did with fine steadiness and courage. It was commanded by a young general named Ferey, a very gallant, hot-headed, fire-eating Frenchman, who might have served as a model for Conan Doyle's

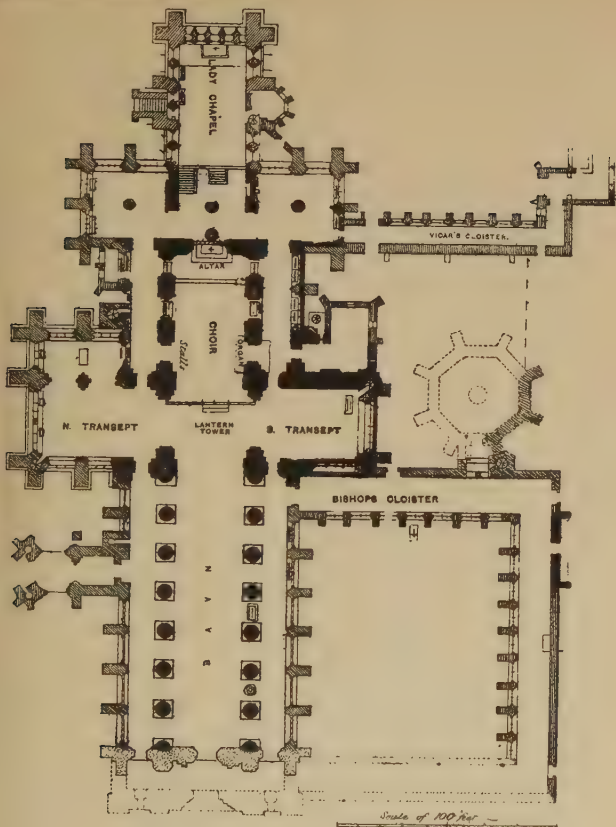
Etienne Gérard. On this day he showed that he was as ready and skilful as he was hot-headed and loquacious. He chose the best position immediately available on the crest of a rise, and then stood at bay with his division of nine battalions arranged so that seven of them were deployed in the French three-deep line, while at the extremities the remaining two were drawn up in square, ready to receive flank attacks of cavalry. The guns were in position in the centre. On both sides of the long steady line the broken troops of five French divisions were streaming to the rear—a sight sufficient to daunt ordinary soldiers, but Ferey and his men were much better than ordinary—quite worthy of Clinton and his veterans of the 6th Division, who were now striding uphill to the attack, over the sun-scorched grass, which was burning where ignited by bursting shells.

The 6th Anglo-Portuguese and the 3rd French Divisions, thus fairly fronted, engaged each other in the fiercest fire-fight of the war—a terrific scene in the gathering dusk, torn by the red flashes of guns and muskets, and illumined by the burning grass over which the redcoats were tramping. The French 31st Léger, the 26th, 47th, and 70th of the Line simply gave the oncoming English volley for volley. The losses on both sides were terrible. Eighty men of the 32nd were knocked out by the first volley of the French. The 36th beside it lost 99 out of 429. The 11th had 340 struck down out of 516, and the 61st, 366 out of 540. Such were the soldiers of England in those days, and all their losses could not stay them. Closing on the colours, they came on through the

burning grass, and their return fire ravaged the ranks of Ferey's Division. Presently it fell back to a second position with its back against a wood, and there it succeeded in repulsing Rezende's Brigade, which had pushed to the front to relieve its British comrades. Thereupon the shattered English battalions once more closed up to the front, and now the French division, threatened on its flank, finally gave way—all except the 31st Léger, which covered the retreat of its comrades in the finest fashion and tramped away into the wood in perfect order—the one French regiment in six divisions which that day left the field as an organised unit.

Salamanca was perhaps the hardest fight in which the 36th was engaged, but it fought in many more battles before the war came to its end, and at the last of all—Toulouse—the regiment, with its comrades of the 6th Division, had some of the fiercest work in its regimental career. The task of the 4th and 6th Divisions was to storm the entrenched heights east of Toulouse, and this they did, the brunt of the work falling upon the 6th, which suffered almost as heavily as at Salamanca. The tattered colours in Hereford Cathedral bear witness to the services of the 36th. On them appear the names "Roleia" (*i.e.* Roliça), Vimeiro, Coruña, Salamanca, Pyrenees, Nivelles, Nive, Orthez, and Toulouse—not by any means a brief or a slight record of victories.

THE NORTH TRANSEPT. From the nave the visitor passes into the north transept, the most curious and interesting, if not the most beautiful, portion of the cathedral. Its external appearance has already been



GROUND-PLAN OF HEREFORD CATHEDRAL

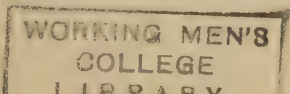
The portions shown solid black are Norman. The original extent of the nave is shown in dotted outline.

The Strange Beauty of the Transept 67

noticed. Internally it consists of a main transept and a north aisle, and it is suggested that it was enlarged and rebuilt for the purpose of enshrining the tomb of St. Thomas de Cantilupe. On the other hand the building of the transept is definitely ascribed to Pierre d'Aigueblanche. There seems to be no documentary evidence decisive of either theory. The fantastic style of the architecture adds to the difficulty of forming an opinion.

Before stating my own convictions, a brief architectural description is necessary. The transept appears to have been completely rebuilt upon the Norman foundations, only the Norman archways communicating with the aisles of the nave and the choir being spared. The eastern side of the transept proper consists of a main arcade, a triforium and a clerestory. The southernmost opening of the main arcade is Norman: the other two are sharply-pointed arches with scarcely any curve, springing, or rather jutting, from piers consisting of a central core surrounded by eight slender shafts.

Above this bizarre and incongruous arcade is the triforium, much more successful as an artistic experiment, and extremely beautiful. It comprises three bays, each of two openings. The arches are sharply pointed, but do not jut abruptly from the capitals of the supporting piers and, in consequence, are much more successful than those of the main arcade. The tympana are filled with tracery of three engaged quatrefeuilles, while the lower portion of the opening consists of three trefoiled arches borne on slender pierlets. The spandrels of the principal arches are diapered with a leaf design in low relief.



On this fantastically beautiful work of art stands the clerestory in three bays. Each has a recessed window-opening approximating to Decorated in outline, but with the lower portion built up with receding masonry, only the head being filled with a glazed octofeuille. The roof vault springs from triple pilasters, which rise from delicate sharply-pointed corbels at the spring of the arches of the main arcades.

In the north wall is a huge window of decidedly Early English design, the tracery of the head having trefoils enclosed by circles. The western side has two tall slender three-light windows, with similar tracery and sharply-pointed arches, reaching almost from floor to parapet.

The transept aisle merits no elaborate description. Its characteristics are essentially those of the transept, but may be a little later.

What is to be said of this curious structure? Opinions appear to differ enormously. One work assigns it in one place to Pierre d'Aigueblanche, and elsewhere to the successors of St. Thomas de Cantilupe. Another attributes it definitely to Pierre, but says that it was finished by Richard de Swinfield. Yet a third describes it as Decorated! In default of definite information I must fall back on my own personal impressions.

After a most careful study of the work as a whole and in part, I came to the very definite conclusion that there is about it no trace of Decorated feeling. It is simply and purely Early English with fanciful modifications. I cannot see anywhere anything which indicates even the approach of the flowing geometric

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THE NAVE OF HEREFORD CATHEDRAL FROM THE SOUTH AISLE

Between two of the massive piers is the Norman
Romanesque font.

work of the Decorated period. Yet Decorated Art was blooming as early as 1280, as is quite clear from the evidence of the Cathedral of Exeter. There is much fanciful variation and some distinctly bizarre innovation, but the conviction is very strongly upon me that the north transept of Hereford Cathedral is emphatically an Early English structure. In short, I consider it to be the work of Pierre d'Aigueblanche, and no other, designed for the reception of his tomb, and not for that of St. Thomas de Cantilupe. If Richard de Swinfield had enlarged it, its architecture would certainly have shown some signs of the transition from Early English to Decorated, which at de Swinfield's accession (1282) was already in progress, if not indeed almost complete. Let anyone who is inclined to disagree with me go to the north transept of Hereford and, refusing to be confused by details, ask himself whether, in the formal and absolutely unengaged trefoils, quatrefoils and octofoils enclosed within circles, there is a trace of Decorated feeling. Everything in the building leads me to synchronise it with the Chapter-Houses of Salisbury and Wells, and more especially with the shrine of Bishop Giles de Bridport in the former cathedral. In short, I can see no reason whatsoever for assigning to it a date later than 1270—that is, it was built by Pierre d'Aigueblanche.

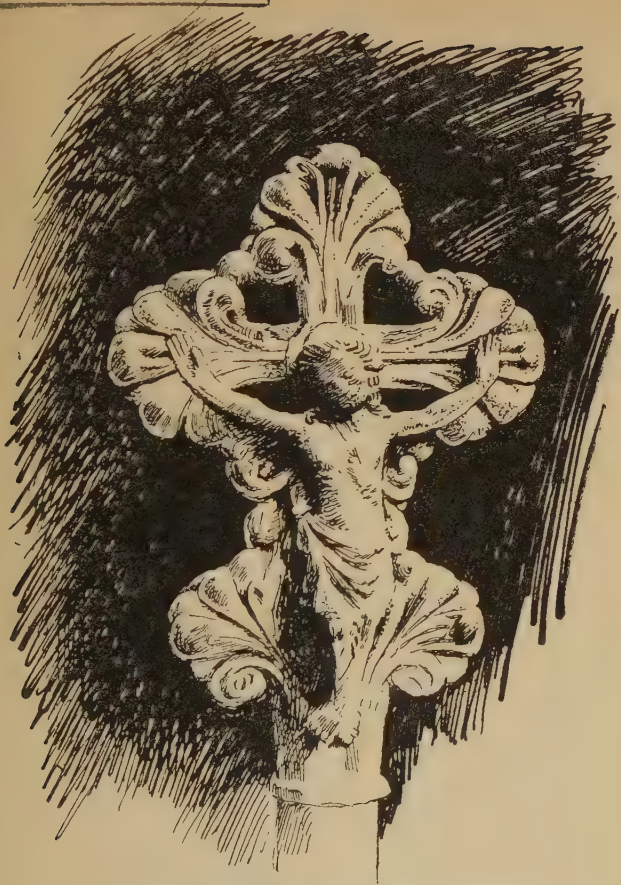
The tomb of that curious and erratic personage stands between the aisle of the transept and the north aisle of the choir. It is a graceful and chaste Early English monument, the canopy being borne upon Purbeck marble shafts. The gables of the canopy are surmounted by floriated crosses. The effigy is in a

comparatively fair state of preservation, though the nose has been battered in, and still retains traces of its former brilliant colouring. It is not certain whether any part of the remains of Bishop Pierre was ever buried beneath this beautiful monument.

Beside it, on the floor, is the mutilated tomb of Bishop Pierre's nephew Jean, dean of the cathedral, who died in 1320. The effigy has lost its head, but seems not to have possessed any great artistic merit. The feet rest upon a grotesque lion.

In the north aisle-transept itself stands all which remains of the magnificent shrine in which the bones of Thomas de Cantilupe once reposed. It is a double-staged structure of Purbeck marble, and constitutes only the base of the monument. Its construction indicates that its original position was with its head against the wall, for one end is blank. The three sides of the lower stage have fourteen cinquefoil-headed niches filled with figures of Knights Templar in armour sculptured in high relief. This has reference to the fact that Thomas was Provincial Grand Master of the Order in England. Each figure stands upon a monster, and the attitudes are carefully varied, no two having the same pose.

The second stage has an open arcade of fourteen trefoil-headed openings. The spandrels of the arches in both stages are filled with sculptured foliage. The feeling of the shrine is Decorated; the arches are still Early English, but the ornamentation of the spandrels, though somewhat stiff, is already foreshadowing the freedom and verve of the new period. The shrine is known to date to 1287, the year of the solemn



A CRUCIFIX FINIAL ON THE TOMB OF BISHOP
PIERRE D'AIGUEBLANCHE

In the north transept of Hereford Cathedral.

Drawn from a photograph by Alfred Watkins, F.R.P.S.

entombment of the bishop's remains, and that it is considerably later than the transept itself can hardly be doubted by any serious student of architecture.

Beside the Cantilupe shrine is the brass of Dean Frowcester (died 1529). It is much worn, but was evidently a splendid specimen of its class. On each side of the figure of the dean are three ornate canopies, one above another, and the artistry of the triple canopy which surmounts the whole is minutely beautiful.

Nearer the north side is the brass of Sir Richard and Lady Delamare. Sir Richard died in 1435, and his effigy displays the characteristic armour of the period—almost all plate, with long-pointed plate shoes. Lady Delamare has her hair puffed out and confined in a caul on both sides of her head, with a kerchief or short veil over all. Above the two heads is an ogee canopy.

Besides Thomas de Cantilupe and Pierre d'Aigueblanche, there lies in this transept Bishop Thomas de Charleton. His tomb was luckily not disturbed by Wyatt. It is a simply beautiful single-gable recess sepulchre, with a crocketed arch. Underneath the northern window is the effigy of Bishop Westphaling: the canopy was removed and destroyed by Wyatt.

In the pavement, close to the entry into the choir aisle, is a tablet marking the grave of John Philips, not the least of the galaxy of poets who adorned the age of Anne. Philips sprang from a family domiciled in Herefordshire, but was actually born at Bampton in Oxfordshire. According to Aitkin his verses, marking the revolt against the formal heroic couplet, occupy an important position in the history of English literature.

He died at Hereford on 15th February, 1709. The works by which he is best remembered are *The Splendid Shilling* and *Cyder*.

The windows are filled with modern stained glass. That of the great north opening is by Hardman, to the memory of Archdeacon Lane Freer, and very little can be said in praise of it. The little window to Captain Edward Kempson, Cameronian Regiment, is much better; but none of the modern work is capable of inspiring real enthusiasm.

THE SOUTH TRANSEPT. If the north transept be fascinating by reason of its architecture, and interesting on account of its possession of the shrine of St. Thomas de Cantilupe, its southern sister is probably the most interesting portion of the entire cathedral, since it contains one of the most remarkable pieces of Romanesque architecture in England. This transept is much smaller than its fellow, having no aisle, and is of heterogeneous construction, never having been remodelled as a whole. It is, to all appearance, and in all probability, the most ancient existing portion of the cathedral, being of stern and unadorned Romanesque architecture within and without. Unfortunately it has been much disfigured with Perpendicular additions and insertions, to receive which the pure Romanesque work has been badly mutilated. A large window has been inserted in the south side, the west wall is in a state of confusion, and a Perpendicular vault, good in itself but incongruous, crowns the whole.

The east side is, however, almost intact, and shows Romanesque architecture of the utmost purity and grace, which might have been designed in the vith

century, so full is it of the spirit which one finds in the palaces of Theodoric and other contemporary buildings.

The composition consists of three stages, of which the first and second each comprise two tiers, so that the whole is sometimes regarded as of five stages. The three-fold organisation, however, is quite apparent to the observer.

The lowest stage seems to exist to-day as when it emerged from the hands of the builder of Robert of Lotharingia. To the left a tall Romanesque archway forms the entrance to the south choir aisle. It is triply recessed and springs from two groups of six slender graceful shafts, carried upon a single square base. Ornamentation has been sparingly applied to the second inset only of the arch; the capitals are simple but varied. The aspect is stately, despite the very modest dimensions; the archway is the counterpart of its fellow leading into the north choir aisle, and therefore one description may serve for both.

To the right of this admirable entry is a composition which, for simplicity and effectiveness, has few equals. It consists of a tall and narrow Romanesque blank archway, flanked on either side by a balustrade of blind arcading. Each bay of the balustrade has three slender archways, and each is crowned by a single blank archway corresponding in height to, but wider than, the central one. The general effect is therefore that of a palatial entry.

Above this is a delicious little Romanesque triforium of three bays, corresponding to the bays of the lowermost stage—two openings in the centre,

three on each side—and this is surmounted by three bays of peculiarly graceful blind arcading, similar to that which adorns the transeptal towers of Exeter, but, as I think, altogether superior in artistic feeling. This is the second stage. Originally it would seem that it continued across the entry to the choir aisle, but in the XIIth century this portion was removed and replaced by an enriched Late Norman opening with a single recessed arch, surmounting twin apertures divided by a not quite satisfactory column. The bonding of the later into the older work is quite clearly obvious. This Late Norman opening is good in itself, but not at all equal in quality to the delightful, highly-finished earlier work alongside it, and the ill-judged profusion of zigzag moulding and mechanical criss-cross ornament in the tympanum is wearisome to the eye after the perfect restraint and grace of the “palatial” façade.

The uppermost stage is a high clerestory of three bays, each with a tall central archway flanked by two lower ones. Each was originally lighted by a Romanesque window of excellent outline, but the central one is now blocked by the springing of the incongruous Perpendicular vaulting. At its best I do not think that the clerestory was ever the peer of the two lower stages; but the whole conception seems to me admirable—quite the most pleasing thing which I have seen in the Romanesque architectural works of England.

On the west side of the transept is an ancient fireplace, one of two, I believe, which exist in English cathedrals, the other being at Durham. The necessity of warmth was, no doubt, often very great, and, since



THE NORMAN SOUTH TRANSEPT OF HEREFORD CATHEDRAL

This stately Romanesque wall is of a palatial dignity and simplicity, somewhat marred by the intrusion of the Perpendicular vaulting.

the transept was originally the meeting-place for the Chapter, the provision of a fireplace was natural.

In this transept is the xvith-century table tomb of Sir Alexander Denton and his youthful wife Anne Willyson. Lady Denton died in 1566 at the age of eighteen, evidently after the birth of a child which accompanied its young mother to the grave. Sir Alexander evidently intended to be laid beside his wife, for the tomb has his effigy as well as hers. The pathos of her death is expressed by the little figure of a babe in swaddling clothes lying at the left knee of its mother's effigy. As far as Sir Alexander is concerned, the tomb is merely a cenotaph. After recovering from his grief he contracted another marriage, and is buried by the side of his second wife at Hillesden in Buckinghamshire. This was in 1576, so that he only lived to the age of thirty-two.

Underneath the great Perpendicular window on the south side is the tomb of Bishop Thomas of Trevenant, who was responsible for the Perpendicular alterations in the transepts. It has a triple ogee canopy, still in fair preservation, but the effigy has been shamefully mutilated, the head and hands being battered off.

The great south window is filled with stained glass dating from 1895. It is distinctly pleasing and not incongruous: one could wish that there was nothing worse in the cathedral. It may not be precisely a triumph of the glass-painter's art, but it shines by comparison with the "Turkey carpet" glazing which faces it on the north side of the north transept.

THE MAPPA MUNDI. On the "palatial" wall of Robert de Lotharingia is, very appropriately, placed

in a glazed case the famous *Mappa Mundi*, probably drawn to the order of Bishop de Swinfield by his canon, Richard of Haldingham. It is, of course, intensely quaint in conception and execution, and is chiefly of interest as showing the barbarism into which Western Europe had subsided in the Middle Ages—the natural consequence of never-ending wars. It is based on the absurd cosmographical writings of the age, which, as a rule, open with the statement that the Emperor Augustus sent forth to survey the world three philosophers, Nichodorus, Theodotus, and Policlitus. In the left-hand corner, accordingly, is shown Augustus delivering to the explorers their commission. The representation of the emperor must have made the heir of Cæsar turn in his grave, but it is interesting for the implication that to Imperial Rome Western Europe owed everything.

As far as I can see the draughtsman worked upon a map of the "Geographer of Ravenna" (about 600), which in turn was probably redrawn from one by Pomponius Mela. This, however, friend Richard blundered considerably, and, of course, he inserted sundry ideas and fancies of his own. He naturally kept ecclesiastical England very much to the fore, but Ireland in almost a blank. Rome is presented as *Caput Mundi*, while Troy likewise appears as *Civitas Bellicossima*—not so bad for a monk of the early xivth century. At the top is the Garden of Eden, duly provided with its four official rivers and an allowance of trees, and filled out with the eating of the forbidden fruit and the expulsion of Adam and Eve. Above is a representation of the Last Judgment with the

Virgin Mary interceding for the souls rising from their graves.

Representation of biblical and classic mythological subjects are strewn about broadcast. Most of them are biblical from the Old Testament—but the Pillars of Hercules are not forgotten, neither is the Labyrinth of Knossos. Anyone who possesses a taste for the quaint, and has an hour to spare, may spend a happy interval with a magnifying glass conning over this queer product of mediæval piety, ignorance, and imagination.

THE TOWER. From either of the transepts there is a most impressive prospect athwart the crossing, taking in the great piers which support the tower, and affording a view of at least two of the four admirable Norman arches which spring from them. Upon this basal support stands what is probably the most original structure produced by mediæval church builders in England, with the exception of the lantern of Ely. It is, in effect, a gigantic cage of masonry, each side consisting of twelve mullions in two bays, divided by a thirteenth mullion of more massive proportions. At rather less than half the height of the mullion is a transom, and the cage is further held together by a rail of wrought-iron. On this remarkable structure is reared the second stage of the tower, which includes the bell-chamber.

The exterior of this lantern, formerly hidden by later accretions, is now once more exposed to view as its builders designed. The view upwards is bounded, very pleasingly, by the timber floor of the bell-chamber painted in blue and gold. The best view of all is per-

haps that from the fifth bay of the nave, taking station either to left or right beneath one of the piers. In this way may be observed at once the stately bays of the nave, three of the majestic archways of the crossing, and above them the lower portion of the lantern, while beyond, the triple lancets of the east end faintly illumine the twilight which always broods over the solemnity of the choir.

THE AISLES OF THE CHOIR. The aisles of the choir call for little notice from the architectural point of view. The general style seems to be Early English; the vault gives one that impression; but the windows are certainly very near the border of Decorated Gothic, though their basal design has the feeling of the earlier school. There is much which puzzles in the architecture of Hereford Cathedral, and I suspect that there was during the XIVth century much unrecorded remodelling.

The principal interest of the aisles of the choir lies in the numerous tombs and the chantry of Bishop Stanbury. The sepulchres are a somewhat monotonous series, since they all bear the same image and superscription. They date from the Decorated period and, in default of absolute evidence, are probably to be attributed to Richard de Swinfield. Each has a single arch with ball-flower ornament.

MONUMENTS OF THE NORTH CHOIR AISLE. In the north choir aisle lie Bishop Hugh de Mapenore (died 1219) and, beyond him on the north side, Geoffrey de Clive. By the entrance of the Stanbury Chantry is the tomb of Richard de Capella. These effigies are of the Perpendicular period, and it cannot



BISHOP STANBURY'S BEAUTIFUL LATE PERPENDICULAR CHANTRY IN HEREFORD CATHEDRAL

The walls are enriched with blind tracery and the fan-vaulted roof recalls that of the cloister walks of Gloucester Cathedral.

be ascertained if the sculptors worked upon earlier portraits. Certainly the face of Richard de Capella is impressive, and I incline to consider it a likeness. It shows a somewhat heavy countenance with a remarkable expression of world-worn weariness.

On the right-hand side of this aisle—that is, in the middle bay of the choir, is the tomb of Bishop Robert Bennett (died 1617). He is portrayed in the garb customary on episcopal effigies of the period—rochet and close black cap. The hands and feet have been destroyed: the latter rested upon a couching lion.

Next to Bishop Bennett's tomb is that of his distant predecessor, John Stanbury (1453–1474), first Provost of Eton College. It is, or rather was, a splendid Perpendicular canopied monument, its sides decorated with eleven well-sculptured figures within niches, four of which bear armorial shields. The fine effigy has been very badly treated, the features of the face having been battered in. To all appearance it was the likeness of a man of advanced age, with a thin refined face.

In the bay beside Bishop Bennett's tomb is the effigy of a bishop in full canonicals, holding in his hand the model of a tower. It is accordingly, with some reason, considered to commemorate the proud baronial Bishop Giles de Braose, who undoubtedly was responsible for the erection, or at any rate the commencement, of the central tower.

THE STANBURY CHANTRY. From the north choir aisle opens the lovely little chantry of Bishop Stanbury, a tiny gem of Perpendicular architecture, which is slightly reminiscent of St. Radegund's Chapel in the western screen of Exeter Cathedral. It is only

sixteen feet long and eight wide, while the beautiful fan-vaulted roof is but eleven feet from the floor. The walls and roof are simply encrusted with ornament. The decoration consists mainly of armorial shields, and the Lancaster rose is often to be seen. The fan-vault springs from four angle piers with grotesque capitals.

MONUMENTS OF THE SOUTH CHOIR AISLE. On the south side are four of the typical Decorated recess tombs, similar to those in the north aisle, with their Perpendicular effigies. They are attributed, going westward, to (1) Robert de Melun (died 1167), Robert de Bethune (died 1148), one of the Foliots—either Robert (died 1186), or Hugh (1234)—and William de Vere (died 1199).

On the left or northern side is, first, the tomb of Robert de Lotharingia ("Losinga"), and, second, the splendid Perpendicular sepulchre of Bishop Richard Mayhew (died 1516), first President of Magdalen College, Oxford, Chancellor of the University, and Almoner to Henry VII. In 1501 he went to Spain to bring home to England, as the bride of Prince Arthur, the Infanta Katharine of Aragon, afterwards so famous and unhappy as the wife of Henry VIII. Beside the tomb is a small brass to the bishop. The effigy on the monument is in a fair state of preservation, only the nose having been slightly mutilated. The reliefs of saints which decorated the sides have had worse fortune; in all cases the faces are battered in.

THE RETROCHOIR. The two choir aisles lead into the retrochoir, which consists of three independent positions—a north-east transept, the vestibule of the

Lady Chapel, and a south-east transept. Each of these divisions is very nearly square. The three-fold separation is caused by the walls of the Lady Chapel being thrust forward into the retrochoir. The general style is Early English. In the centre of each compartment is a pier, and from these three piers and from pilasters and wall corbels diverge the ribs of the roof-vaulting. The ribs in the transepts are plain, but those of the vault behind the choir are enriched with moulding—some zigzag, some of a peculiar type—rarely seen in England, but occurring in Wales and on the Welsh border. The general effect is one of considerable richness reminiscent of the galilee of Durham, and the vista from north to south is a most pleasing one.

THE NORTH-EAST TRANSEPT. This transept requires mention chiefly as a perfect



A RICHLY ORNAMENTED SARCOPHAGUS LID IN THE NORTH-EAST TRANSEPT OF HEREFORD CATHEDRAL

store-place of ancient tombs and tomb fragments removed from other parts of the cathedral. Prominent among them are four unidentified tomb effigies, two of which belong to priests—presumably connected with the cathedral. The third seems to be that of a layman, perhaps an official, of about the year 1400; while the fourth is that of a woman and apparently dates to the first half of the xivth century.

Beneath the north-west window is the tomb of Richard of Swinfield, a not particularly impressive canopied monument: the ball-flowered arch of the canopy is stiff in outline. The effigy has disappeared. At the back is a relief of the Crucifixion, nearly destroyed by iconoclasts; but they spared the really beautiful vine-leaf sculpture, which is the best feature of the tomb.

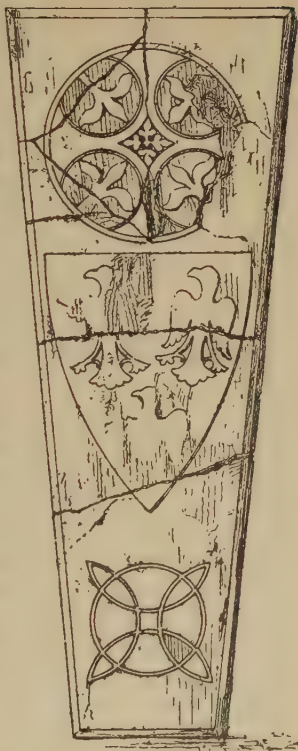
In this transept is also the tomb of Bishop Robert Parfew (or Wharton), Bishop of Hereford from 1534 to 1557 in the reign of Mary I. The effigy has been battered into a mere torso. There is a modern tablet to the memory of Bishop John Skypp (1519-52), who owed his mitre largely to the favour of Anne Boleyn, and seems to have been much associated with Thomas Cromwell—*Malleus Monachorum*. The tomb of Dean Dawes (died 1867), one of the promoters of the modern restoration, is handsome and deserves mention as being from the design of Scott, but otherwise need not long detain the visitor.

Of much greater interest to the archæologist is the damaged monument of a nameless knight. The effigy is badly mutilated, but the armour, covered by a long surcoat, seems to be of about the middle of the xiiith

century. It is perhaps the portraiture of one of the great de Braose family, or of one of the de Bohuns. A coffin-top, attributed to Gilbert de Swinfield, brother of the bishop, is highly interesting from the profusion of its decoration and the Celtic feeling which pervades it.

One of the windows is filled with xivth-century stained glass pieced out and restored by Warrington: it contains good figures of Sts. Catherine, Gregory, Michael, and Thomas. The other stained window in the transept is modern, by Heaton, to the memory of the Rev. J. Goss, Custos of the College of Vicars Choral, but it is a good and pleasing composition of considerable merit.

MONUMENTS OF THE SOUTH-EAST TRANSEPT. The south-east transept is mainly precisely similar to its fellow on the north side, and is equally crowded



STONE SARCOPHAGUS LID IN
THE NORTH-EAST TRANSEPT OF
HEREFORD CATHEDRAL

with monuments and brasses, though there is not such an appearance of confusion. Conspicuous and not at all pleasant to the eye is the clumsy Stuart tomb of Bishop Coke (died 1646). It was restored by his descendants in 1875. Coke seems to have been a peaceful student rather than an active bishop, and that impression is borne out by the effigy, if it be a true portrait. It shows a diminutive frail man with a small delicate head and feminine hands—resembling a shrunken Charles I.

Near by is the tomb of Bishop Louis of Charleton (died 1369). The monument gives the impression of being of a somewhat later period. As usual the effigy has been evilly entreated: the face is completely destroyed.

In the floor is a black marble slab, covering the grave to which in 1867 were transferred the remains of Dr. Gilbert Ironside, Bishop of Hereford from 1691 to 1701, while a brass in the wall commemorates this prelate, famous as having been Vice-Chancellor of Oxford University at the time when James II. made his curiously tactless effort to Romanise the colleges in 1687. He may have been an average ecclesiastic, but he had a stout English heart and bade defiance to the commissioners, who had just expelled the Fellows of Magdalen, in words which showed his spirit. They wanted him to dine with them, but the stout old doctor refused. "I am not," he remarked grimly, "of the mind of Colonel Kirke, and cannot eat my meals with appetite beneath a gallows." At the Revolution he was appointed to succeed Sir Jonathan Trelawney at Bristol, and was presently translated to Hereford.

He died in London in 1701, and was buried in the Church of St. Mary Somerset in Thames Street. When this church was demolished in 1867 the remains of the bishop were very properly brought to Hereford.

Close by is a large and rather quaint brass to the memory of Sir Richard Delabere (died 1514), his two wives and their enormous family of twenty-one children. It is quaint on account of the way in which the diminutive figures representing the children are dotted all over the surface. At the top is the knight with a wife on either side. Below are three groups of four, ten and six children respectively, beside a single figure.

There is also in this aisle the table tomb of Dean Harvey (died 1501). It is not especially remarkable for dimensions or beauty, but the meticulously careful sculpture of the robes is noteworthy.

Against the east wall is a collection of architectural fragments from the Norman cathedral, including some interesting capitals. One sculpture is of a saint bearing a pennon; another shows two figures supporting a cross. A third has the representation of a personage, perhaps the Saviour, in the act of pronouncing a blessing. The art is somewhat crude but spirited, and affords some indication of what Hereford Cathedral was in the days of Robert de Bethune and William de Vere.

A wall tablet perpetuates the memory of Bishop Bisse, whose terribly ill-advised and tasteless restorations have been mentioned. There is also one to Bridget Osborne, Countess of Plymouth (1663-1717). The countess is best remembered as the daughter of

Thomas, Earl of Danby, Marquess of Carmarthen and Duke of Leeds, one of the foremost figures in the agitated period of the Stuart Restoration and the Revolution. He has earned a somewhat undeserved reputation for subserviency and lack of patriotism as Charles II.'s agent in the dubious negotiations with France in 1678, which practically secured the victory of Louis XIV. over the European Alliance against him. Lord Danby was, however, not really guilty in the matter; he was torn between his patriotism and fear of France on the one side, and his sense of loyalty to the king on the other. He redeemed his character in after years by warmly and actively supporting the enterprise of William of Orange. That he was greedy and corrupt there is unhappily no doubt, and his entanglement in a discreditable case of bribery ultimately caused his political ruin—but he was in this respect no worse than many of his contemporaries. His great ability has never been questioned.

THE CHOIR SCREEN. There is at Hereford no pulpitum, and it seems doubtful if one ever existed. Its place is to-day occupied by the great metal screen designed by Sir Gilbert Scott, executed by Messrs. Skidmore of Coventry. It is similar to, but finer than, that in Lichfield Cathedral—also the work of Scott and Skidmore. In itself it is a quite admirable example of modern decorative metal-work. The central gateway, with its surmounting gable, is an excellent composition, and the flanking arcades are also good, but the cornice is too heavy for the light and graceful arches beneath. The general effect is extremely rich and not without dignity, but in spite of this it is difficult to feel

any admiration. The whole structure, graceful and beautiful as it must be conceded to be, belongs to no very well-defined style: there is a superabundance of frivolous elaboration on the gable, and even on the ridge: worst of all, there is no harmony between this superlative work of modern decorative art and the solemn Romanesque architecture to which it affords access. In other volumes of this series I have stated my powerful conviction that all modern work of this description should aim to be in keeping with the past, and that Scott's scintillating screen is not.

THE CHOIR. Beyond this splendid and incongruous erection lies the stately, somewhat sombre, glory of the choir. It is one of the smallest of those of English cathedrals, and yet one of the most impressive. This is, in part, due to the dimness which reigns in its interior, arising from the fact that direct light enters it only from the not very large clerestory windows. This dim, religious gloom, however, is only one of the causes which render the choir of Hereford so intensely inspiring.

Its general aspect is that of massive grandeur, relieved by details of exquisite beauty. There are three bays. The main arcades are Late Norman, with elaborated arches of three insets springing from a group of five columns. Above is a very high triforium, with its base decorated with a richly sculptured string course. Each bay of the triforium consists of a wide Late Norman arch, borne upon massive semicircular piers, enveloping two smaller ones, separated by a single rather slender Norman shaft. The tympanum is covered with "hatched" sculpturing, which pleases

the writer less than any other detail of the choir. The effect is somewhat mechanical and uninspiring. The three bays thus formed are separated from one another by huge and solid piers, which have an appearance of vast and enduring strength.

From the summits of these great turret-like piers spring the main ribs of the Early English vault, and upon the triforium stands the tall clerestory. Each bay of this beautiful composition has a lofty and narrow Early English window of two lights, flanked by two diminutive blind openings with trefoliated heads. The general appearance is both rich and graceful: the capitals of the piers are extremely beautiful, though they seem slightly too heavy for the slender shafts which they crown: and the effect of the bays, with the light, elegant Early English clerestory soaring above the rich and stately Norman structure beneath, is extraordinarily impressive and satisfying.

Yet, splendid as are the sides of the choir, they probably yield in true beauty to the east end, the lower stage of which is certainly one of the finest pieces of Norman work in existence. In composition it is thoroughly simple, consisting of a plain wall pierced by an archway and finished off by a richly moulded string course, upon which stands a blind arcade of great delicacy, not at all inferior to that which is one of the best features of the "palatial" wall of the south transept. A wall, an archway and an arcade—all this sounds very little.

It is this archway which bears upon its shoulders the east end of the choir, as the Norman arcades bear the nave, and order us to forget Wyatt's abominations.

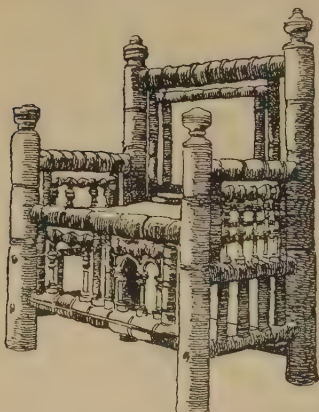
But here there are none to dominate and suppress: the archway is but the main part of a beautiful whole. Even so it irresistibly seizes and holds the attention of the beholder.

The arch has five concentric insets, springing from slender columns alternately rounded and rectangular. Two of the five insets are covered with rich decoration: the innermost and the third are relieved only by a single plain moulding; the outermost is plain, but its exterior outline is marked by two fine and delicate parallel string courses. This is detail, but no enumeration of details gives any true impression of the extraordinary beauty of this veritable triumph of Anglo-Norman artists—its purity of outline, its perfect finish, the sheer genius which presides over the distribution of the ornamentation, so that, with all the richness of the latter, the dominating note is that of sublime simplicity rather than alluring beauty. In all my wanderings among the cathedrals of my native country, no single architectural feature has ever afforded me such perfect content as this lovely portal.

Upon the Norman work of the east end stands the Early English eastward complement of the clerestory, as happily organised and satisfactory as the clerestory itself, if not more so. There is a triplet of Early English lancets of opulent contour, and therefore more than usually in harmony with the Romanesque architecture which they crown, flanked by two small unglazed openings. The effect is very fine, whether the beholder looks up from the floor of the choir or gazes from the end of the nave across the screen.

The beauty of the entire composition—Romanesque

below, Early English Gothic above—is enhanced by the view through the arch, with a graceful Early English column in the very centre, from which springs left and right the vault of the retrochoir. The spandrel facing into the choir is a restoration by the younger



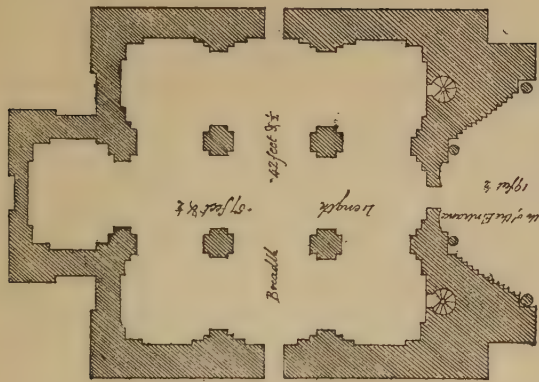
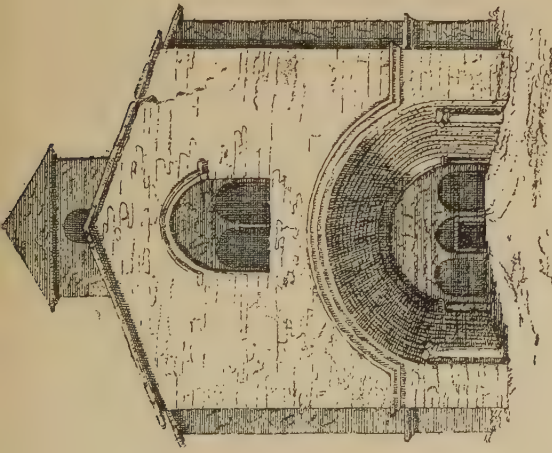
THE ANCIENT WOODEN CHAIR OF
THE FIRST BISHOPS OF HEREFORD

It is possibly as early as, or even earlier than, the XIIIth century.

Cottingham, who covered it with sculpture. The main composition has correct artistic feeling.

Beneath the splendid portal is the modern reredos, designed by the younger Cottingham and sculptured by Boulton. It has been admired, but is typical of modern church furniture, not at all remarkable as a composition, if effective in detail, and absolutely out of keeping with the grand Romanesque arch which shadows it with its perfect curves.

THE ANCIENT THRONE within the rails, at the right hand of the altar, is a very ancient chair, upon which it is said that King Stephen enthroned himself when he took Hereford in 1138. It is perhaps the original bishops' seat, and certainly, by its curious archaic construction, has all the appearance of a piece of furniture of the XIIIth century. It may even be earlier. The seat is formed of two boards, and it has a



ELEVATION AND PLAN OF A REMARKABLE NORMAN CHAPEL WHICH FORMERLY STOOD
NEAR THE BISHOP'S PALACE AT HEREFORD

The roof was supported by four equidistant piers and the doorway was very deeply recessed.
From an engraving dated 1757, redrawn in "Fasti Herefordenses" by the Rev. F. T. Havergal.

square back and arms with carved knobs at the corners. Originally it was bright with gilding and colour and, doubtless, formed a very fitting seat for an ecclesiastic of high rank—if a somewhat uncomfortable one.

THE STALLS AND MISERERES. The choir has, happily, considering the devastation wrought by reformers, Puritan soldiers, and restorers without taste, preserved for the most part its beautiful xivth-century stalls, as well as the episcopal throne. The latter is not especially remarkable as compared with others in the country, but the stalls are admirable examples of the period. The canopies are very graceful and the details are delightful. The misereres are not so remarkable for quaintness and broad humour as those at Exeter, Wells and St. David's, but as regards execution they are certainly equal to most.

Among the most noteworthy are:

On the left side: two monsters fighting; a full-face grotesque figure with hands on knees; a winged bearded head; a lion (?) biting off the head of another; a queer contorted figure which might have been imagined by Hokusai; a hooded figure sleeping; and birds pecking the fruit from a tree. On the right side there is more variety and humour. One miserere with sculpture of oak-leaves and acorns is a delightful study of nature. Beside it is a grotesque face, and a little farther on another very curious moustached face which reminded one of the full-face portraits on late Parthian coins. Another subject shows a monk (?) pulling off a dog which has fastened upon a man. A few places off is a hunting-scene with a hound seizing one of two

fleeing deer, and close by a knight spearing a monster—presumably St. George and the Dragon.

The gem of the whole collection is, however, No. 7 on the right side, which seems to depict—of all subjects in the world—a boy-and-girl courtship. The figure of the girl is most delightful and mirth-provoking: she is evidently shy and is shuffling her inturned feet, exactly as an awkward child does to this day.

Over and apart from the misereres the details of the stalls deserve close examination: the decorations of the arm-rests are especially notable—figures of animals, birds and apes, as well as pure grotesques. One little sculpture of a bird's head turning backward is especially pleasing: and very little of the mass of mediæval wood-carving is without interest.

THE ORGAN. This is tucked away in the first archway on the south side, and so does not interfere with the view down the cathedral. It was originally built by Renatus Harris in 1666 and was a present from Charles II.—or in other words, its cost was defrayed from the public funds. It was enlarged and repaired again and again, until in 1892 it was completely overhauled, and rebuilt by Willis and Sons. Its action is pneumatic, and the wind is supplied by five hydraulic engines. It comprises a great organ, a swell organ, a choir organ, a solo organ, and an echo organ, besides accessories which the non-expert cannot be expected to detail. In all there are 71 stops and 3455 speaking-pipes.

THE LADY CHAPEL. The Lady Chapel is small—only some forty-five feet long and twenty-four feet wide—but to compensate for this it contains some of the finest Early English work in the country. On



THE VESTIBULE OF THE LADY CHAPEL OF HEREFORD CATHEDRAL

The Early English work is of a very high order.

each side there are three bays. Each of them on the left has two deeply-recessed windows, the finely contoured six-ribbed arches springing from five engaged shafts. In the central bay the windows are shorter than their fellows, having been built up from beneath to make room for tombs. The right side of the chapel had also three similar bays, but the windows of the central one were removed by Bishop Audley to afford entry for his chantry.

The east end is sometimes reckoned one of the glories of Hereford, and certainly its effect is very fine. It consists of a broad archway of Decorated rather than Early English contour, containing below five beautiful Early English lancets in highly elaborated recesses. Above them are five quatrefeuille openings of varying outline and dimensions. The effect of the lancet is admirable, but the arrangement of the quatrefeuilles seems defective.

The double piscina and the aumbry on the south side of the altar are restorations. The comparative breadth of the edifice in proportion to its length renders the outline of the roof somewhat broad and low; it seems to brood over the beautiful arcades. The general feeling of the interior is one of extreme richness, approximating to that of the choir of Exeter, and, though small, it shares with the cathedral of which it forms a part the quality of impressiveness above its moderate dimensions.

This impressiveness is perhaps partly due, as in the case of the choir, to the dimness of the interior. The eastern lancets are filled with distinctly unsatisfactory stained glass dating from 1852, designed by

the younger Cottingham and executed by Gibbs, to the memory of Dean Merewether, the inspirer of the modern restorations. Twenty-one medallions depicting the life of Christ fill the five openings, and the effect is that of uninspiring monotony and dulness.

On the south side, one of the lancets west of the Audley Chapel retains its xivth-century glass depicting episodes in the life of Christ. This is the best surviving specimen of ancient stained glazing in the cathedral.

WALL-PAINTINGS OF THE LADY CHAPEL. Around the walls near the east end are ancient wall-paintings, apparently coeval with the building. They are rather faint and difficult to make out, and are very properly protected by hangings.

MONUMENTS IN THE LADY CHAPEL. In a Perpendicular recess in the central bay on the north side is a Decorated tomb, considered by the Rev. F. Havergal to be that of Peter, Baron de Grandisson, elder brother of the magnificent bishop of Exeter, who succeeded Peter in his title, and so died baron of the land as well as a prince of the Church. It has, however, been suggested that it is the grave of one of the de Bohuns, and it is difficult to decide the question. The effigy is extremely interesting as showing the armour of the first half of the xivth century—mail with plate arm protection and plate greaves strapped upon the mail hose. The feet rest upon a coiled (not a couching) hound, which is licking its dead master's knee—a pretty human touch probably founded upon an actual incident.

In the easternmost bay is the simpler but beautiful



THE REMARKABLE SCREEN AND FAN-VAULTING OF BISHOP
AUDLEY'S CHANTRY

On the south side of the Lady Chapel of Hereford Cathedral. It was built by Bishop Edmund Audley very late in the Perpendicular period.

sepulchre of Joan de Bohun, Countess of Hereford, who died in 1327. She was born Joan Plonknett, of Kilpeck, and was a great benefactor of the cathedral, especially the Lady Chapel.

Notice must be taken of the black marble slab which covers the honoured remains of Dean Merewether, to whom the cathedral owes so much. It is in the north-east angle, close to the altar.

On the south side near the entrance are two priestly monuments. One, a simple effigy, is thought to be that of Canon de la Barr, who died in 1386. Beside it is the beautiful recess tomb of Dean Borew (Beaurieu), who died in 1462. The arch is decorated with sixteen boars' heads with leaves of rue in their mouths—a rebus of the name. The effigy is especially fine; the face is admirably characterised, and the sculpture of the drapery at the feet is especially notable.

THE AUDLEY CHANTRY. From the central bay on the south side opens the chantry built about 1500 by Bishop Edmund Audley as his burial-place. He was, however, translated to Salisbury and constructed for himself a second chantry, so that this of Hereford was not occupied by his tomb. The chapel is a pentagon in plan, and has two floors, the upper chamber being reached by a turret stairway. Both have vaulted roofs; that of the upper one being a rather fine groined structure with a central boss representing the Virgin in glory. Conspicuous on the decorations are the bishop's arms. This upper chamber has five large Perpendicular windows of excellent contour. The screen which separates the chantry from the Lady Chapel is not very good of its kind, being stiff, and

rather petty in detail. Traces of the former rich colouring are everywhere to be observed.

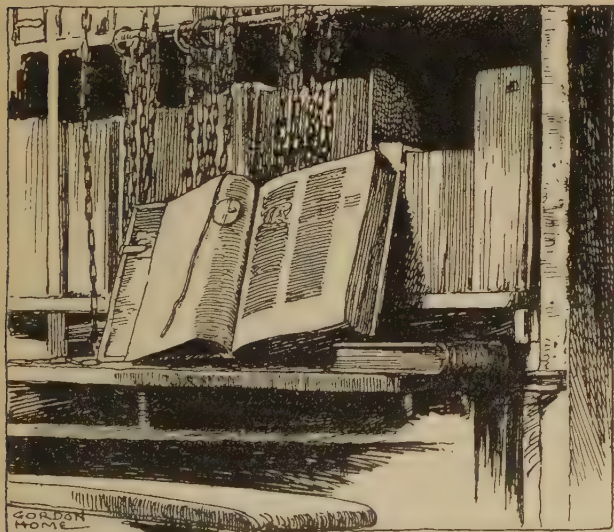
The Lady Chapel, it is to be noted, serves as the church of the parish of St. John the Baptist in which the cathedral is situated.

THE CRYPT. The crypt upon which the Lady Chapel stands is reached by two entrances—one at the west end, the other, an external one, on the south side. This seems to indicate that it was definitely designed as a burial-place. It is Early English, with nave and two aisles, the ribs of the rather squat vault springing from octagonal columns with simple but very good capitals and bases. In the centre is the table tomb of Andrew Jones, a merchant of Hereford, who defrayed the expenses of a restoration of the crypt in 1497. The alabaster slab bears the incised effigies of himself and his wife.

THE VICARS' CLOISTER. The vicars' cloister leads from the south side of the south-east transept to the college of the vicars-choral. It is a low, picturesque Perpendicular gallery with eight three-light, square-headed windows looking on to the garth. Between them are badly wrecked niches. The oak roof is a beautiful example of xvth-century wood-work, with richly moulded rafters, purlins and wall-plates, while the tie-beams and principals are sculptured on both sides with floriate and geometrical designs.

THE BISHOP'S CLOISTER. Of the bishop's cloister, which opens from the nave by the crossing of the transepts, only the south and east galleries remain: that on the south side has been destroyed. There are eight bays on the eastern side; nine on the south.

The style is Perpendicular. The arches are generally flattened, but the tracery of the windows looking upon the garth is extremely beautiful and of a rare type, combining Decorated and Perpendicular feeling in



ONE OF THE CHAINED BOOKS IN HEREFORD CATHEDRAL LIBRARY
Showing one of the earliest of book-markers of parchment
on a leathern cord.

remarkable fashion. The interior of the galleries, also, is rich and pleasing; the elaborately sculptured vaulting springs, on the side of the garth, from slender shafted pilasters, and on the other from corbels. The bosses at the intersections of the ribs are shields sculptured with armorial bearings, heraldic figures, and foliage.

The vault of the south walk is the more elaborate, but I am not sure that it is really the more pleasing. Above the windows on the exterior are many quaint gargoyles, a winged monster being the favourite model.

At the south-east corner is a peculiarly fine and graceful tower of two floors, the lower of which forms part of the gallery. It is lighted by a beautifully contoured window, showing the transition from Decorated to Perpendicular. The upper chamber, which has been carefully restored, is lighted by square-headed windows of several bays with tracery similar to that of the bulk of the cloister openings.

In the east walk is the built-up doorway of the now vanished chapter-house, said to have been the loveliest building at Hereford—to all appearance a splendid example of the Decorated period. This is certainly indicated by the beautiful double doorway with its admirable arch, springing from grouped shafts having floriated capitals, enveloping two minor arches separated by a slender column of similar design.

THE CATHEDRAL LIBRARY. The cathedral library is a remarkable example of a genuine monastic library, and the very spirit of the Middle Ages seems to brood over the ranges of time—mellowed manuscripts and books, secured to their original shelves by chains. The tables and benches are also mediæval. There are in the collection some MSS. which are irreplaceable and many early printed books.

The most ancient and valuable MS. is one of the Gospels, written in Anglo-Saxon characters on vellum, in 135 pages. Two leaves are missing. It is believed to be as old as the VIIIth century, and has



ILLUMINATED TITLE-PAGE OF ST. JOHN'S
GOSPEL, DATING BACK TO THE
VIIITH OR IXTH CENTURY

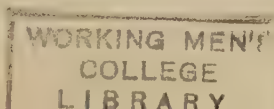
The version of these four Gospels in which this appears is one of the oldest of the MSS. preserved in the Library of Hereford Cathedral.

Key to colours: :::: yellow. //// purple. |||| red.

characteristics which differentiate it from other extant MSS. of the same period. It is, to all appearance, a British recension (not a copy) of the version of the Gospels made by St. Jerome: the editors, being in disagreement with his school of theology, varied the text in places in accordance with their convictions. On the last leaf is an entry regarding a lawsuit in the reign of Cnut brought against his mother by a certain Eadwine. The suit was lost: the irritated lady bequeathed all her property to her kinswoman Leoflaed, the wife of Thurkill the White, who had made himself her surety.

Another interesting MS. is that of the ancient "Use" (ritual) of Hereford, which, from internal evidence, dates from the episcopate of Pierre d'Aigueblanche. The printed volumes include a whole series of Bibles dating from 1480 to 1690; Caxton's *Legenda Aurea* (1483); Higden's *Polychronicon*, printed by Caxton (1495); the *De Proprietate Sermonum* of Nonius Marcellus, printed by Nicholas Jensen at Venice in 1476; and Lynewood's *Super Constitutiones Provinciales*, date 1475; also the *Nuremberg Chronicle*, completed in 1493, the year after the voyage of Columbus had opened a new world to the adventurers of Europe.

THE CATHEDRAL TREASURES. Of these relics of the Middle Ages the most remarkable and interesting is an enamelled reliquary of Limoges workmanship, dating, to all appearance, from the earlier part of the XIIIth century, and quite probably given to the cathedral by the magnificent Pierre d'Aigueblanche. The subjects are connected with the murder of Thomas à



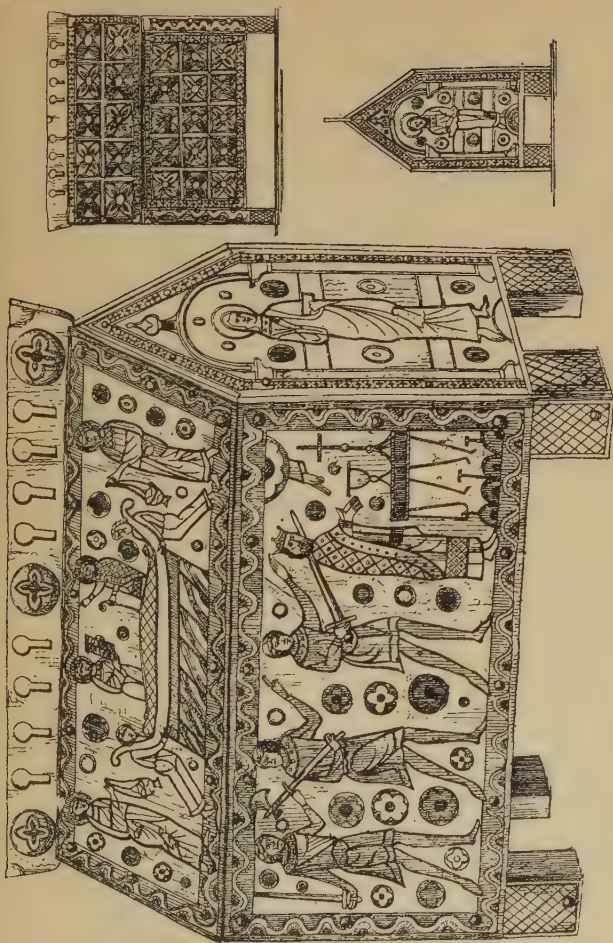
Becket. Though called Limoges, I am by no means certain that the work was executed there: the feeling of the whole is thoroughly and oddly Byzantine of the Comninian period (1081-1185). The figures have the peculiar, rather girlish, slenderness and grace which characterised that last hectic bloom of Byzantine art, though there are, of course, purely Western features in the work such as could not be avoided, since the craftsman had to illustrate the martyrdom of a Western saint.



A HAND-BELL OF
PRE-CONQUEST DATE
PRESERVED IN HEREFORD
CATHEDRAL

There are also some fine specimens of rings. The most beautiful is that of Bishop John of Stanbury (1451-1474), set with a perfect sapphire, and having floriated designs wrought upon it in black enamel. That of Bishop Richard Mayhew is set with a rough pale ruby with, on either side, a tau cross and a bell engraved. The incised designs were once filled with green enamel, and on the inner surface of the ring are engraved and enamelled the words "Ave Maria."

The last of the rings is supposed to have belonged to a Knight Templar. It is of pure gold, with a cross "pattée" engraved upon it. On each side of the cross is a crescent and a three-lashed scourge, and the inner surface of the ring bears the inscription "Sancte Michael."



THE FINE ENAMELLED RELIQUARY OF THE XIIIth CENTURY AT HEREFORD CATHEDRAL.

It is generally regarded as being of Limoges origin, but this is not certain, and its date may be earlier than the XIIIth century.

THE CHURCHES OF HEREFORD

The cathedral naturally throws into the shade the other religious edifices of Hereford, but the Church of All Saints at the end of Broad Street would attract notice anywhere, both by reason of its architecture and its associations. It was presented to the Hospital of St. Anthony of Vienne en Provence by Henry III. —one of those gifts to foreigners which multiplied until there was a burst of indignation which swept them away. Presumably Bishop Pierre d'Aigueblanche had something to do with the donation.

The church is of great architectural interest. The nave is Early English with circular piers and arcades of extremely fine and delicate contour. Proceeding eastward the style alters to Decorated and then to Perpendicular. The nave has a fine Perpendicular wooden roof. The chancel is notable for its misereres, which were perhaps inspired by those of the cathedral; while the canopies of the stalls are admirable specimens of wood-carving of the late xivth or early xvth century. The pulpit is of the same type, perhaps a little later. The spire is variously rated in height at 212 and 225 feet: it is very graceful, though not perhaps quite equal to Monmouth. It was restored in 1882.

The most notable, or at any rate the most eagerly sought for, memorial in the interior is the brass tablet to David Garrick, who was baptised in All Saints'. Of greater intellectual interest is the library in the vestry, with its chained books, among which is a "Breeches" Bible.

Beneath and around the church are numerous remains of buildings connected with it. Close by, in 1890, in the Greyhound Inn, there came to light what was considered to be the crypt, or rather undercroft, and under the western portion are various vaulted chambers which must have had some relation to it.

ST. PETER'S CHURCH, in St. Peter's Square, has been much restored, but retains its Perpendicular spire and chancel more or less intact. The chancel, like that of All Saints', possesses some fine Perpendicular stalls.

Of the monastic buildings of Hereford only a few fragments remain. In the Coningsby or Black Cross Hospital, which stands on the site of the Commandery of the Knights Hospitallers, there is a Norman arch surviving from the ancient building: and in the garden there are a preaching-cross and some other fragments from the priory of the Black Friars, founded by Thomas de Cantilupe and his brother in 1276. The remains include the ruins of some cells and portions of the walls of the prior's house and the refectory.





THE EAST WALK OF THE 'CLOISTER' OF HEREFORD CATHEDRAL

The style is Perpendicular. Norman capitals and other sculptured stones from destroyed portions of the building are placed against the wall on the right.

CHAPTER III

TINTERN ABBEY

No place in Wales is more widely renowned than Tintern: it is probably well known to many who are aware neither of its actual situation nor of its celebrity, for few ruins have been more extensively pictured. In beauty of the site it compares with Melrose and Fountains; as a building it was certainly the equal of either in architectural merit. In the period of its prime few abbeys in the English land can have surpassed this graceful building in the lovely valley of the Wye, and even to-day the roofless remains have a matchless if melancholy beauty.

Tintern in point of age was the second of the Cistercian houses of Wales, Neath being the first and Grace Dieu the latest. There were fifteen in all, and the foundations of the first eight all fall within a period of twenty-one years (1129-50). Tintern and Basingwerk in Flintshire were both established in 1131.

That the Cistercians—the monks who ordered their life according to the rule of the Abbey of Cîteaux—were a reformed branch of the great Benedictine Order is well known, but it is not by any means so well known that the true founder was an Englishman—

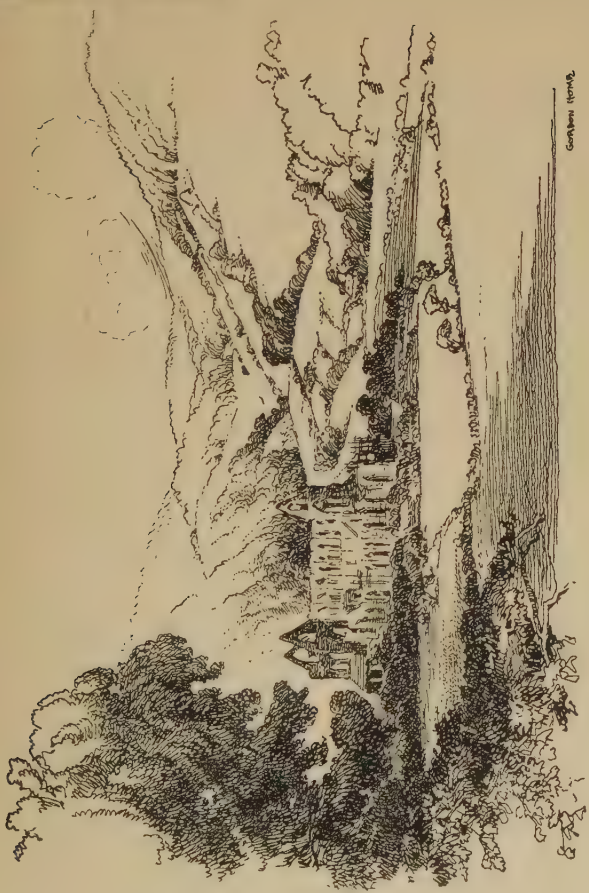
Stephen Harding, born at Sherborne about 1060—the St. Stephen whose feast-day in the Roman calendar falls upon 17th April. Though officially the order was instituted by Robert of Molesme, it was Stephen who inspired the movement of reform, and this has always been recognised by the Cistercians, who render to his memory higher honours than they give to that of Robert.



PLAN OF TINTERN ABBEY

The inception of the famous order began about 1090, when Abbot Robert, assisted and perhaps inspired by Stephen and some others, endeavoured to enforce the strict Benedictine rule of life in the monastery of Molesme. Needless to say, there was violent opposition from the more easy-going members, and in 1098 Robert, with Fathers Alberic and Stephen and a few others

of high ideals, left Molesme and settled in a desolate place at Citeaux in Champagne. Four years later Eudes, Duke of Burgundy, made a grant for the erection of more permanent buildings than the huts in which the enthusiasts were living. Abbot Robert was obliged to return to Molesme in 1099, and then Alberic ruled the community of twenty-four monks. In 1110 he died and was succeeded by Stephen, and three years later the monastery received a mighty



Gordon Horns

TINTERN ABBEY IN THE BEAUTIFUL VALLEY OF THE WYE

It was founded in 1131 by Walter de Clare, and the church belongs to the end of the Early English period.

access of vigour by the coming of Bernard of Clairvaux with thirty companions.

Before his death in 1134, Stephen had himself founded thirteen abbeys. Apart from his intensely religious character he was, like Ignatius Loyola, Wesley, and other founders of sects, a man of great practical ability. Though his fame has become somewhat eclipsed in the brief recollections of humanity by that of Bernard of Clairvaux, it seems that he was a sturdier and more stable character than that typical mediæval saint. Stephen was of the practical order which achieves things; Bernard of the race of those who dream dreams. The Order of Citeaux has kept its opinion of him down to our own times, and with it the reader may be content. Stephen Harding the Englishman, was a mediæval Wesley, and from what is known of him was well worthy of comparison with any religious reformer of any age.

It was in 1128 that Walter Giffard, Bishop of Winchester, founded the first Cistercian house in England—the Abbey of Waverley in Surrey. Next year Richard de Granville planted a Cistercian monastery in Wales—Neath—and two years afterwards Walter de Clare laid the foundations of an abbey at Tintern in the now smiling and lovely, but then wild and desolate, valley of the Wye. Modern sightseers are too much prone to insistence upon the beauty of the sites chosen by the brethren of Citeaux. Beautiful they are to-day to the educated eye, but when the little band of white-cloaked monks came to Tintern, it probably seemed to their escort much as Killiecrankie and other places of beauty appeared to a xviiith-century "Sassenach,"

who had been plundered in its defile by a wild "Hielandman." The fact is that Cistercian abbeys were always of set purpose established upon waste and desolate tracts, which were reclaimed and cultivated by the labour of the brethren. The situation of Tintern must have been a dreary desolation when Stephen's little colony reached it in 1131.

Of Walter de Clare, the founder of Tintern, very little is known. There seem to have been two men of this name—one Walter FitzRichard, the son of Richard FitzGilbert de Clare, the founder of the house; the second Walter FitzGilbert, nephew of the first. The authorities are bad; they consist of a chronicle and a genealogy both full of obvious errors. Still they both maintain that the Walter who founded Tintern was the son of Richard FitzGilbert. Mr. Marsh (*Chepstow Castle*, chap. ii.) calls him merely a "turbulent adventurer," but his reasons for so doing are not very plain. Most men of that day answered to the description of turbulent adventurer, and the man who could found an abbey must have held a position of some eminence and controlled considerable wealth—as wealth went in those days. Most probably he was Lord of Striguil, the district between the lower Severn and the Usk.

All the de Clares had been lavish benefactors of religious houses, and Walter FitzRichard was merely following in their steps when he founded Tintern. There is a story that he did so at the bidding of Bishop Urban of Llandaff in atonement for spoliation of the lands of that decidedly high-handed and "pushing" prelate. There is no doubt that, in a letter to Calixtus II.

in 1119, Urban complained of Walter's encroachments, but in the indictment are included four other barons, all of whom are known to have been benefactors of the Church. The fact seems to be that it was a quarrel over tithes, and so far from the foundation of Tintern being pleasant to the bishop, it was the last thing desired by him, since it implied the transference to a new foundation of lands and revenues which he claimed.

Without suggesting that Walter de Clare was in any way superior to the general average of the barons of that troubled and barbaric period, there is no need to assume that in founding Tintern Abbey he was actuated by any other motives than those of religion and charity—confused and unenlightened, perhaps, but sincere.

Of Walter de Clare's buildings little or nothing is now in existence. The Striguil estates in 1248 devolved by marriage upon Roger Bigod, fourth Earl of Norfolk, High Marshal of England. Dying in 1270, he was succeeded by his nephew Roger, the hero of the famous “row” with Edward I. over the question of foreign service. He was ready to accompany the king but not to go without him, and after some argument Edward's temper blazed out: “By God, Sir Earl,” he thundered in that terrible voice whose roar once killed a man—“By God, you shall either go or hang!” But Roger Bigod was not to be daunted by kingly wrath, and he answered at once: “By God, Sir King, I'll neither go nor will I hang!” He did not go nor did he hang.

Earl Roger V. was the greatest of the benefactors

of Tintern. It was he who made donations which enabled the rebuilding of the monastery to be begun, probably in the year 1274. The date commonly given—1269—must be erroneous, because Roger did not become Earl of Norfolk until 1270, and there is no doubt that to him the inception of the work was due. Probably, as often happens when MSS. and Latin numerals are in question, there has been some blunder in the letters MCCLXVIII (1269) instead of MCCLXXIII (1274). Mediæval manuscripts contain many such demonstrable errors, and only those who have made practical tests know how easy it is to commit them.

In 1274 then, in all probability, the monks of Tintern, aided by the liberality of the Earl of Norfolk, began to rebuild their monastery, especially the church, which was dedicated in 1288. It seems that this rebuilding was similar to other operations of the same character which were being executed elsewhere. The nave was in the main simply reconstructed, but the chancel and transepts were entirely new: to make room for the north transept the monastic cemetery was encroached upon. There is an account of the new church in William of Worcester.

To-day, apart from the scanty remains of the domestic buildings, interest centres in the church. Bereft of its tower, its roof, and its arcades, and reduced to little more than cruciform walls, the beauty of its surviving details still commands admiration. It is now in charge of H.M. Office of Works, whose efforts to preserve the ruins do not by any means meet with general approbation. It is true that



TINTERN ABBEY

Looking towards the east window of the choir from the nave.

From an engraving by W. Wallis of the drawing by H. Gastineau.



Sculptured bosses



*Sepulchral slab
showing Early
Christian sign
of fish*



*Reader's Pulpit
in the Frater*

the clearing away of the ivy and other growths tends to give a bare and bleak aspect to the buildings, but it is equally certain that a few more years of permitting them to be overrun by parasitical plants would have produced complete dilapidation.

To give a lengthy description of the beautiful ruin is not necessary: it is sufficient to draw attention to one or two of the principal details. The church was built at perhaps the happiest period of English architecture, when the simple grace of Early English was mellowing into the more exuberant beauty of Decorated. The surviving arcades are admirable in outline and decoration, while the west window, even in its present state of decay, shows the mediæval artist at his best. The tracery is absolutely Transitional, not quite Early English and not yet Decorated.

The familiar view of the interior of the church is that which embraces the lovely west window; but one can better appreciate the architecture by taking stand in the north transept and looking athwart the arcade: the exceeding grace and beauty of piers and arches and the sense of mystery imparted by the view are things not to be forgotten.

The church must at one time have held many monuments and effigies: the principal one remaining is the XIIth - or early XIIIth - century effigy called that of "Strongbow." This surname was borne by two members of the house of de Clare—Gilbert, Earl of Pembroke, and his son Richard, the conqueror of Leinster—but the effigy cannot be that of the latter, who died and was buried in Dublin.

Of the domestic buildings, there survive consider-

able remains of the quarters of the prior, with the basement of the dormitory. The latter is represented by the walls, pierced by a Perpendicular doorway, and the bases and lower portions of the piers which supported the duplex vaulting. Of the prior's lodging, considerably more survives, showing it to have been an edifice of much beauty characterised by simple unadorned grace. It is in the same Transitional Early English to Decorated style, and its frontage must have been extremely effective. The entrance archway on the ground floor has all the contour and feeling of the Decorated period. The first floor is lighted on this side by four graceful lancets which have the appearance of Early English work.

Probably, however, the most abiding impression which the visitor will carry away with him from Tintern will be that of the smiling beauty of the surroundings—not that of architectural elegance or grandeur. Certainly in fair weather nothing can equal the loveliness of the scenery, with its almost perfect combination of sylvan and riverine landscape. But, as has been said, the valley was probably wild and inhospitable enough when the brothers of Cîteaux made their way thither, and to-day it can frown as easily as it smiles. My first visit was on a glorious cloudless summer day; my last in early autumn in the midst of a depressing downpour which made the woods appear as if seen through a dim screen, and which had turned Welsh Wye into a red and rolling torrent, very different from the glittering blue stream which I remembered of old. This is as it should be: it is well to study even the most beautiful scenery under adverse

WORKING MEN'S
COLLEGE
LIBRARY.



W. Smoker.

THE GRACEFUL EARLY ENGLISH ARCADES OF THE CHURCH
OF TINTERN ABBEY

It belongs to the period when the style was beginning to
expand into that known as Decorated.

conditions. The river valley about Tintern was to me more impressive, if not so pleasant, when the river was in flood than when it meandered peacefully between its romantic banks and precipices beneath a summer sun on its way to meet the Severn below Chepstow.



CHAPTER IV

LLANTHONY PRIORY

f all the monastic communities in Wales there is one which in a peculiar manner stands by itself, for it was the result of pure religious fervour. Very many of the great religious establishments which arose in South Wales during the XIIth century were founded by the incoming Anglo-Normans as a matter of policy, the new monasteries being free of influence, if not of armed coercion. But the story of the foundation of Llanthony Abbey is one which appeals to human sympathy, for it deals not with the high ambition of prince or prelate, but with the repentance of a simple Norman warrior.

One says in Wales, but so far as the more or less arbitrary boundaries of counties go, Llanthony is in Herefordshire. Four or five miles south of Hay, a little stream, which goes by the not uncommon name of Honddu (Black Water), bursts forth from a mountain slope and, after a turbulent course of some fifteen tortuous miles, unites with another mountain torrent to become the Monnow. The long valley traversed by this tumbling rivulet presents for many miles mountain scenery of stern impressiveness. The actual dimensions of the heights on both sides are comparatively modest, but they are darkly bleak and bare,

and seem to threaten the existence of the babbling stream and the rough hill-track which describes its sinuous course along the side and floor of the defile.

Nearly midway along this valley, with grim dark green mountain ridges frowning down upon it, there seems to have stood at some time between the vth and the xiiith centuries a little Welsh church, or perhaps a monastery, called Llanddewi Nant Honddu, the Church of St. David in the Vale of Honddu. The existence of this church is avouched by the chronicle called, from the status of its compiler, that of the Monk of Llanthony, but whatever its origin and whatever community it served, it was deserted and in ruins before 1100. No doubt it was destroyed in one of the innumerable wars of that troubled age, and whether by Welshman, Englishman, Norseman, or Franco-Norman, it boots not to enquire.

To this wild spot came a-hunting, about the year 1100, a warrior named William de Lacy, a kinsman of Hugh de Lacy, one of the Norman barons of the Welsh March. Tired with his chase, he sat down to rest by the ruined chapel, and amid the grand, somewhat awesome, mountain scenery fell into deep reflection upon the transience and vanity of human existence. What modern writer can understand or describe the curious mental processes of those fierce and hardy warriors, who gave an additional strain of adventurous blood to the fighting stream which flowed in the veins of the Anglo-British race? One would say that if most of the mediæval barons possessed elementary reasoning power, they would earlier have abandoned their wild ways.

So much is certain: that Sir William de Lacy was so deeply stirred by the reflections inspired by the wild and gloomy scenery around him, that he decided that there were better things in this world than the hunting of men and the chase of wild beasts. He dismissed his servants, and determined to settle down as an anchorite on the spot already consecrated by the name of David.

Sir William's real devotion would not have been mediæval had it not possessed a certain tinge of extravagance. In his fervid enthusiasm he determined to wear his armour as an under-garment, and continued to do so until it rusted away on his body. There is something pitiful in such austerities, but it is improper to stigmatise them as we should the ceremonial self-macerations of a modern priest. It must be remembered that these men of the Middle Ages were fierce and impulsive, often very near the border-line of barbarism, and that bodily pain was perhaps the only possible curb upon their half-savage instincts.

Let that be as it may, William de Lacy, the Norman knight, became William the anchorite, and settled down to meditate and pray by Llanddewi Nant Honddu—a name which his unaccustomed French tongue blundered into Llanthony. The fame of his sudden change of life—"conversion" as it would be called to-day—attracted much attention, as was natural, when the convert was one of the "haut" de Lacys. In 1103 Ernisius, a chaplain of Henry I. and Queen Maud, came to visit the solitary, and was so much impressed that he decided to settle with him. The pair set to work to rebuild the chapel, and in 1108 it was



THE ROMANTIC POSITION OF LLANTHONY PRIORY IN A DEEP VALLEY OF THE
BLACK MOUNTAINS



LLANTHONY PRIORY

Above. From the north-east, showing the arches of the central tower on the left and the nave and western towers on the right.

Below. The Early English western towers. That to the south (right) is now utilised for bedrooms by the inn which occupies the domestic portion of the monastery.

consecrated to St. John the Baptist, as the pattern and prototype of hermits, by Reynelm, Bishop of Hereford, and Urban, the first Anglo-Norman Bishop of Llandaff.

The settlement had by this time achieved such celebrity that the associates were urged by William's kinsman, Hugh de Lacy, to convert it into a regular monastic community. This William and Ernisius did, choosing to join the body of Augustinian Canons. In no long time they ruled a community of forty canons upon whom Hugh de Lacy showered endowments and gifts. Indeed such was his liberality that his kinsman was obliged to restrain it, urging the plea that excessive wealth would destroy the spiritual life of the new monastery.

The canons came largely from Merton Abbey and other establishments near London, pointing to the conclusion that the king and queen were taking a strong personal interest in the matter, as was also Anselm, the saintly, if somewhat impracticable, Archbishop of Canterbury. Roger, the famous Bishop of Sarum, the friend and justiciar of Henry, visited Llanthony and reported in glowing terms upon the high standard of Christian life maintained by Prior Ernisius and his friend William, who, true to his ideals of humility, took the second place. Bishop Roger at first puzzled his royal hearers by alluding to the unparalleled cloisters of this new and small community. All the treasure of the realm, he said, could not build them. He was speaking of the mountain girdle which surrounded the priory.

The foundation grew and prospered—too much, it

may be feared, for the ideals of the founders, who did not always feel themselves able to reject gifts offered by the great ones of the land. Among these great ones was numbered Queen Maud herself, the saintly and much-beloved wife of Henry I., the fruit of "the good green tree" of the West Saxon line of English kings. Maud was provided with a royal gift of gold coin, but William de Lacy refused to accept it, and in the end the queen had to resort to feminine artifice to force it upon him. The monk of Llanthony gives the story, chapter and verse, but the writer must confess to have been half-bored and half-repelled by it. There are many such in the lives of the saints which would be none the poorer by their omission.

Some time after this royal visit, Llanthony's religious assembly was increased by the accession to it of no less a person than Walter de Gloucester, Earl of Hereford and Constable of England, who, weary of this world's troublous life, desired to end his days in pious seclusion. That intention he carried out, bequeathing his estates to his son Milo (or Miles). At Llanthony he ended in peace his busy life, and there is some reason to believe that his remains were discovered in modern days near the chapter-house. This is doubtful: what is certain is that Walter took vows as an Austin Canon and died at Llanthony.

It was from Llanthony that in 1129 Milo of Gloucester and Payn FitzJohn begged King Henry I. to choose a successor to Richard, Bishop of Hereford. Henry assented and selected the prior, Robert de Bethune, another man of rank and wealth who had forsaken the cares of this world for a monastic life,

and had almost immediately been chosen prior on the death of Ernisius. His character in office is summed up by his admiring biographer in the statement that by day he lived the life of Martha, "careful and troubled about many things," while by night he sat like Mary at the feet of the Lord.

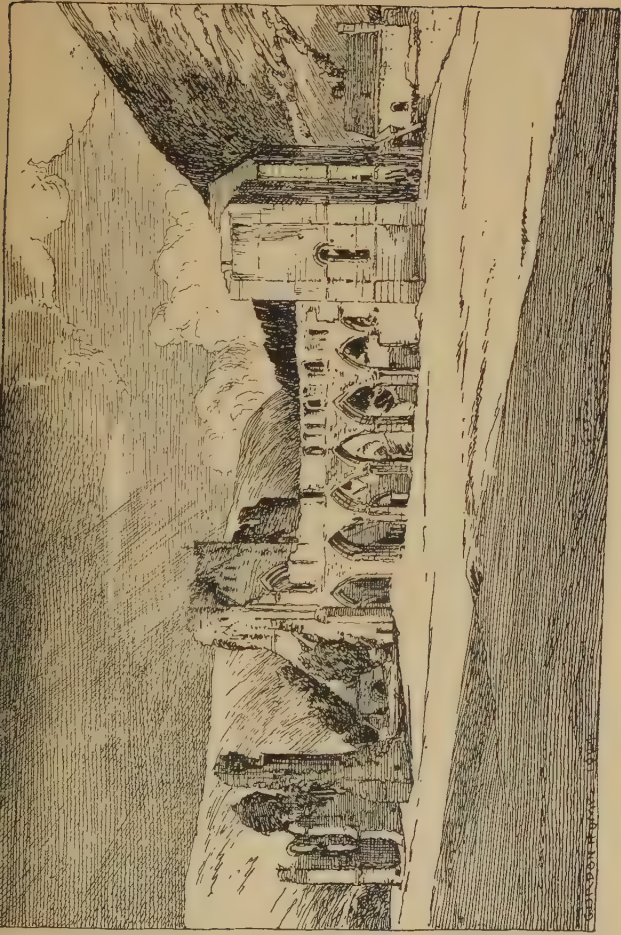
Robert de Bethune was most unwilling to leave his pious and useful life for the episcopate of Hereford. He protested and procrastinated and induced his superior, Urban, Bishop of Llandaff, to postpone his consent, so that it was not until 1131 that he was consecrated to preside over his see for nearly seventeen years, and die while attending a Church council at Rheims.

Prior Robert, it is recorded by his friend William of Wycombe, left Llanthony with sad misgivings. When, on his way to Hereford, he halted on the crown of Hatterell Hill, which overhangs the priory to the south-east, he burst into tears while looking his last upon the home which he had loved. His attendants hurried him away and strove to distract his sorrow by tactful changes of conversation, but he was not to be comforted, and bitterly declared that he was "as Adam of old, driven from Paradise into exile."

Bishop Robert's misgivings were well founded, for the brief glory of Llanthony was already passing away. Glory it had been indeed, for many of the buildings of which the ruins remain must have been built about this time, and the church was more than 200 feet long and 48 feet wide—remarkable dimensions for the sanctuary of a secluded monastery in the wild mountains of Wales.

Robert de Bethune was succeeded by Robert de Bracy, and in his time evil days came upon the Priory of St. John the Baptist by the Black Water. The anarchy of Stephen's reign was upon the land, and in a broil between two Welsh princelings, the priory was the scene of a bloody fight. What was, in the eyes of the monk of Llanthony, a more terrible thing, the beaten lord with his women-folk took refuge in the domestic offices of the canons and apparently behaved somewhat scandalously. At least, the monk says that the women profaned the refectory with light and effeminate behaviour. Presumably, this particular princelet, like many of his fellows, kept something in the nature of a harem, and in that case the reader may sympathise with the monk. Certainly, light and wanton conduct is not that which might be expected of women who had just escaped death or slavery, and it is to be supposed that these unexpected guests were of no very reputable class or character.

Robert de Bethune, hearing the bad news and, as may be imagined, yearning to see again the faces of his former associates, sent the distressed community a hearty invitation to join him at Hereford, where new quarters should be provided for them. The majority went, and two years later Bishop Robert obtained from Milo of Gloucester a grant of land near Gloucester, where a new abbey was commenced, to which the ancient name of Llanthony was given. It was intended by the good bishop that this should be a temporary refuge until the years of civil war were past, but the results of his benevolence were disastrous. New Llanthony became to the monks what Egypt



LLANTHONY PRIORY

The ruins of the church from the north. On the right are the towers of the west front, the southern of which now contains some of the bedrooms of the inn which occupies the domestic quarters of the monastery.

was to the children of Israel; they hankered after the flesh-pots of their new and pleasant abode, and had no mind to return to the storm-swept valley among the Black Mountains. So New Llanthony prospered in a worldly if not a spiritual sense, and Llanthony by the Honddu became more and more desolate.

The earlier priors of New Llanthony did everything in their power to keep up connection with the ancient home by the Honddu, but they could not induce the monks to make any prolonged residence there, and an annual pilgrimage, instituted by Prior Clement, from the later priory to the older one, had to be discontinued.

So much, however, is clear, that Llanthony Priory for a lengthy period maintained considerable prosperity, and that its decline was a gradual process. Furthermore, for a long time it maintained its position as the unquestioned mother-community. In 1146 Pope Eugenius III. confirmed its position, and forty years later Sir Hugh de Lacy made it large grants—seventeen parish churches in Wales, besides tithes and estates in Ireland. In 1241 Hugh's son, Walter, made yet further grants, and right down to the xivth century there is evidence that Llanthony Priory was in a not unflourishing condition. Walter de Lacy gave the canons the power of holding courts of justice with right of gallows, and it is obvious that these extensive privileges would not have been granted to a few poverty-stricken ecclesiastics in a remote glen. The conclusion must be that, whatever happened in the reign of Stephen, Llanthony soon experienced a revival of prosperity. It is to this second period that

most of the buildings whose ruins survive may be attributed. Their style indicates that they cannot have been erected before about 1180-1200, and if the canons could defray the expenses of such extensive construction they cannot have lacked funds.

However that may be, the eventual decline of the Priory of St. John the Baptist is certain. Possibly the loneliness of the site repelled pilgrims; but very probably the Welsh troubles in the reign of Henry IV., and the Wars of the Roses, affected the community. In the end it became nothing more than an appendage of Llanthony Secunda in Gloucestershire. This is more than commonly curious, in view of the romance of its foundation and the sanctity of its founders, and it is this which gives to Llanthony Priory a peculiar and melancholy interest.

In the year 1481 Edward IV. formally recognised a state of things which must have long subsisted, and made Old Llanthony a cell of its child and supplanter. Its establishment comprised only a prior and four canons, who must have felt indescribably lonely and oppressed by their life among the great deserted buildings in the deep mountain-shadowed defile among the Black Mountains. For more than fifty years longer, however, the little community continued to exist, until Henry VIII. dissolved every monastery in England. In 1534 the revenue of Old Llanthony was about £71 (say £700 in value of 1913), while that of New Llanthony amounted to £649 (about £6400 by the same standard). Scarcely any religious house in the land has had a history so romantic, and none one more mournfully tragic.

Of the priory a quite considerable portion survives and is inhabited. The principal ruin consists of the once fine church, which was in the usual form of a Latin cross, with a central tower at the crossing, and two towers at the west end—certainly a very splendid and imposing edifice for Wales, all the more so because it stood utterly alone amid its wild surroundings.

The upper portion of the central tower has fallen, and only two wrecked archways remain on the south side of the nave. The choir and north transept have almost disappeared; only the walls of the south transept remain in a ruinous condition.

As far as indications go, the choir was the first portion of the church to be constructed; its architecture is Transitional, just emerging from Norman—of a very fine order, with little or no decoration; the Transitional arch has a really noble sweep and one of the windows is almost intact. The tower must have been built at a slightly later date, for its supporting piers are Late Transitional in style with pointed arches.

The nave consisted of eight bays in a plain and severe Transitional style: the piers have no capitals, their moulding being continuous with that of the arches. The outline of the latter is peculiar and to the writer suggested Perpendicular feeling, although they are too early for that period.

The west front and the two flanking towers are Early English. The towers have three stages more or less intact, and that on the south is roofed and serves, together with the adjacent domestic buildings of the

priory, as an inn. The vaulted chambers of this tower make extremely picturesque and impressive living- and sleeping-rooms: the furnishings are of an appropriately simple and old-fashioned type; and I am told that "spooks" have on occasions disturbed the slumbers of guests. For myself, I can testify that my one night beneath the roof of Llanthony Priory was untroubled by disembodied sprites: the grey ruins starting up from the greensward, with the darkling hills frowning down upon them, made a deeper impression than any shadowy semblance of a monk, with or without a head, could have done. Nevertheless, it is easy to imagine that certain types who call themselves psychic would believe themselves in contact with the spirit world while enshrouded by the silence of night in these thick-walled chambers.

There is a curious mixture of styles in the surviving architectural remains, round-headed and pointed arches occurring almost side by side. The quality of the work is almost as dissimilar, some of it especially, that in the west front and the towers being of the finest and most careful description, while in other places, notably in some of the internal filling, there is to be found very poor and badly mortared masonry.

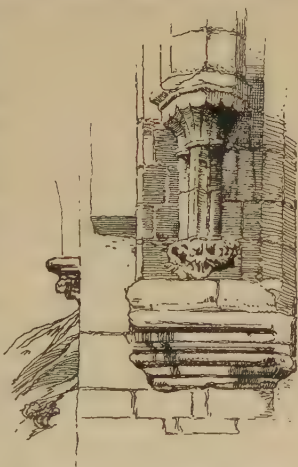
The façade of the south transept must originally have been one of the most pleasing portions of the church: it had two very slender and graceful Norman lancets, with a small circular light above them. Against the lower part of this transept is built a chapel, generally described as the oratory, perhaps a "slype." It is still almost intact, though devoted to base purpose as a garage. It is rather later than the church, its style

being almost fully developed Early English, similar to that of the west front.

To the south-west, about a hundred yards distant, is the Gatehouse, now used for farm purposes. In its inception it clearly dates from the prosperous period of the priory, showing the same Transitional architecture, but with later additions down to the Decorated epoch. The window above the gateway is pointed, but the rude columns supporting the arch have all the appearance of Norman work.

Close to the priory is the parish church of St. David, apparently rather earlier in date and beyond doubt an appendage of it. My guide informed me that it was the original building and that very little restoration had been done. The accuracy of this statement

was confirmed by examination, though there has been some modern decorating and fitting. To all appearance and in all probability it was the place of reception and sojourn of pilgrims to the priory. It is long and narrow, consisting of two clearly distinct portions—the nave and chancel—and had at one time at least three doors in the lateral walls. At the west



BRACKET AND CORBEL ON THE
NORTH SIDE OF THE CHANCEL
ARCH OF THE CHURCH OF LLANTHONY PRIORY

end, upon the wall, are clear traces and remains of two floors and fireplaces. The style is Norman rather than Transitional; the windows are small, round-headed lancets, except on the south side of the chancel, where a Tudor light has been inserted.

It seems reasonable to suppose that this curious gallery-like building was originally the hospitium of the priory with its attached chapel. After the Dissolution it was converted into a parish church for the scanty population of the wild valley.

The present entrance is on the north side by one of the original Norman doors, but when the edifice was converted, a Late Perpendicular opening was inserted on the south side, or, perhaps, substituted for a Norman door.

One last point bearing upon the architecture remains to be noted. The building, as a whole, seems to have been remodelled at various dates up to the time of its final conversion. That its last stage was as a hospitium—which, of course, included a chapel—there is very little reason to doubt. But in an excellent paper on Llanthony in *Archæologia Cambrensis*, of 1915, Mr. Iltyd Gardner gives reasons for believing that the chancel is actually the chapel built at the beginning of the XIIth century by William and Ernisius. Certainly it has all the appearance of a Norman building of that date, or even an earlier epoch. Since it is stated that the two Normans rebuilt a still earlier ruined chapel, this small and humble chancel may very well be one of the most ancient centres of Christian worship in Wales. Certainly its general appearance is that of archaic simplicity.

The font is said by Mr. Gardner to have been hacked by some village mason into its present octagonal form. This vandal, however, did not chip the plinth, which retains its ancient circular outline. I see no reason to question the statement that the font was originally a circular Norman work of the period 1050–1120. There is a very similar one, unmutilated, at Patrishow, only four miles distant.

Perhaps the most interesting survival of the domestic buildings at Llanthony is the Columbarium, which lies in the open ground southward of the principal complex. Its special feature is that it is, and always must have been, semi-subterranean: the wall for some seven feet of its height is not faced on the exterior, but was clearly built to back into the soil, in a fashion which is still to be seen in the neighbourhood in cottages standing upon the sharp mountain slopes.

Just above the ground-level commences the bee-hive roof, composed of flagstones gradually overlapping until they met in the centre. The vault was completed by a circular capstone with a central opening which was probably fitted with a lid or trap-door.

The interior of this bee-hive construction was originally plastered with a fine whity-grey cement, of which a good deal still adheres to the stones. There is no trace of this on the external face, or indeed of any artistic finishing, and it seems probable that the Columbarium was covered in with earth—a somewhat unusual phenomenon which may have been occasioned by the climatic conditions prevailing in the valley.

Internally there is to be found the usual arrangement of nests in tiers, separated by ledges, the nests

turning to the right in one row, and to the left in the next, as is common. The nest-holes are about six and a half inches high and fifteen inches apart. An unusual feature is that they vary very much in depth, the builders being unhampered by a rigidly defined outer facing-wall.

The doorway was on the south-west side and the jambs are still plain to see: outside it there were wing-walls spreading outwards and descending with the natural slope of the ground.

The roof has fallen in, but a large fragment collapsed entire and still holds together, enabling its construction to be studied. The capstone lies in six broken pieces on the floor.

No account of Llanthony would be complete without some mention of that strange genius, Walter Savage Landor, who in 1807 bought the priory and its entire estate for £20,000. During his absence in Spain, where, after his impulsive fashion, he went to fight for the patriots against Napoleon, damage was done to the ancient buildings. On his return Landor began to construct a new house, planted trees, imported sheep from Spain, and seemingly intended to settle down as a country gentleman—a part for which he was hardly fitted. He quarrelled with his neighbours, and there is no doubt that the countryfolk acted towards him as the western Irish would to-day behave to the best of English landlords.

It was at Llanthony that Landor lived with his wife, Julie Thuillier, during the first happy months of their marriage, though already the clouds were gathering around them, and very soon they were obliged to

leave the place. The estate passed under the control of trustees, the chief of whom was Landor's mother, who had advanced most of the purchase-money. Some of his difficulties must have been due to himself—or his curious temperament—for Mrs. Landor managed the estate with such success that she was able to remit £500 a year to her son. The house which he commenced to build has been demolished—probably a happy event, for it is not likely to have been a thing of beauty. But I imagine that the stern solitude of the valley and the mystery of the ruins exercised much influence upon the most unbridled, if also one of the most upright and generous, of English writers.



CHAPTER V

ABBAY DORE AND SOME HEREFORDSHIRE CHURCHES

ABBAY DORE

Ten miles to the south-west of Hereford at Pontrilas a railway branches from the main line to Abergavenny and Merthyr Tydfil, traversing the so-called Golden Valley. This valley deserves some such epithet by reason of its peaceful beauty, but the title is a misnomer. It is actually derived from the pure Celtic appellation of the stream which traverses it—the Dore or Dwr (=water). When the Norman conquerors came, the word Dore rooted itself in their minds and they naturally enough transliterated it as “d’or” (of gold). So Golden Valley this beautiful dale has remained to this day, though its true name is Water Valley.

The Golden Valley is undoubtedly beautiful. It lies on the very edge of the Welsh hills, and the soft undulations of the countryside have not as yet taken unto themselves the aspect of rugged mountains. The dale has been hollowed by the action of the Dore out of a fairly flat-topped plateau, so that on both sides the sky-line is nearly level, and somewhat devoid of variety.

From this sky-line the green slopes, often heavily



THE TRANSEPTS AND SCREEN OF ABBEY DORE CHURCH

The screen is a fine example of Renaissance woodwork, added when Lord Scudamore restored the building in the xviiith century.

cultivated, fall down, sometimes gently, more often steeply, to the babbling Dore. They are much diversified with clumps of woodland and hedgerows, and in the late summer are indeed golden in many places with ripening wheat. The heights overhanging the left bank are for several miles crowned by woods; near Turnastone Station this is the case on both sides. Above the platform on the right bank—that is to the westward—may be discerned the heavy table-topped masses of the Black Mountains, their lowering sides forming an effective contrast to the smiling opulence of Valley Dore. Away to the north-westward the undulating ridges of the Radnor Hills bound the outlook.

Near the outlet of this delightful dale, in 1149, Baron Robert of Ewias Harold founded a monastery of Cistercians, which by about 1230 had attained some degree of importance, and had apparently a considerable reputation for sanctity, since it was there that Cadwgan, Bishop of Bangor, whom Giraldus Cambrensis, probably unjustly, attacks, came to end his troubled life.

The Abbey of Dore was, as is usual with houses of the Rule of Citeaux, planted in a delightful situation at the very point where the high green slopes begin to melt away into the valley of the Monnow. There is no reason to think that it was ever a very large or wealthy foundation, and after the Dissolution local plunderers made havoc of its buildings. All the domestic offices and a great part of the church were demolished. In 1634 there remained of the edifice only the transepts, choir and Lady Chapel, roofless and desecrated, when there came to the rescue a man

whose beneficence throughout his life entitles him to mention, especially as his name is almost forgotten—Lord Scudamore.

The Scudamores were one of the ancient knightly families of Herefordshire, one branch being settled at Kentchurch, while the other was domiciled at beautiful Holme Lacy. In 1599 Sir James, the head of the Holme Lacy branch, married the widow of the famous Elizabethan captain, Sir Thomas Baskerville, and their first son was John. Sir James himself had served in the expedition to Cadiz in 1596, and is celebrated in the fourth book of Spenser's *Fairie Queene*.

The first Lord Scudamore was a famous and brilliant figure at the court of Charles I., a very staunch High Churchman, and a friend of Buckingham and Laud. Of his political life little need be said: his enduring fame rests upon his life as a country gentleman of the best type, devoted to the improvement and development of his estates, especially as regards horse-breeding and orchard-plantation, and a discerning and munificent patron of learning. It was Scudamore who, as English Ambassador in Paris in 1634-38, endeavoured to procure for the Bodleian the MS. of the Basilica, the latest Roman code, published by Basilius I. (867-886) and Leo VI. (886-912). He had actually signed the contract of sale when Cardinal Richelieu interfered to save the MS. for France. It is quite clear that the latter acted dishonourably: had he interposed in good time nothing could have been said, but having allowed Lord Scudamore to bid for and acquire a work which the French had been too indifferent to retain, he arbitrarily intervened. Scudamore's embas-

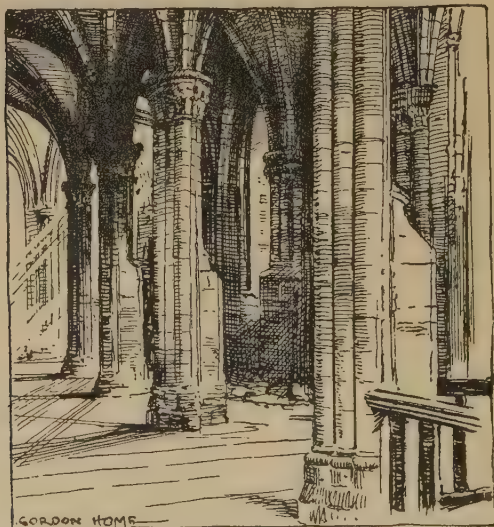
sage was marked by other gross insults to himself and his wife, and he gladly resigned his ungrateful post in 1638.

Lord Scudamore was taken prisoner very early in the Civil War and imprisoned for nearly four years. The wreck of the Royal cause broke his spirits, but he saw the Restoration and survived it for more than ten years. He was very wealthy, but his munificence was boundless. During the period of the Commonwealth he practically maintained more than seventy dispossessed clergymen of the Church of England. He also enriched the library of Hereford Cathedral with books, and made donations to the dean and chapter. Bishop Kennett says that during his life he spent more than £50,000 on religious purposes.

It was this learned, munificent and, on the whole, upright and disinterested magnate to whom was due the salvation of all which remained of the church of Abbey Dore. Not only did he repair it for public worship, but endowed it, and also restored the alienated titles of several churches which his ancestor, Sir John, had acquired at the Dissolution. His efforts left the building as it is to be seen to-day—a mere fragment—but that fragment in good preservation and likely to remain so for many years to come.

The nave, as has been said, has vanished: there remain the transepts, choir and Lady Chapel, surmounted by the somewhat squat tower. The bulk of the structure must date from about 1200, for the prevailing style is a rather crude and plain Early English just emerging from Transitional. The position of the tower is peculiar, if not unique: it stands in the angle

between the choir and the south transept. Its aspect is Norman rather than Gothic; in fact, the church as a whole possesses a Norman atmosphere despite its pointed arches.



THE EAST END OF THE CHURCH OF ABBEY DORE

Dividing walls formerly separated the chapels to the height still showing.

Internally the most interesting feature is the east end, which by its style appears to be roughly synchronous with the nave of Wells Cathedral: the contour of the arches is oddly similar, and there is much resemblance between the bulky grouped piers in either building, though, of course, these of Abbey

Dore are on a very humble scale beside those of the superb fane in the Somersetshire Valley of the Springs.

The conception of the east end of Abbey Dore is fine. The lower stage consists of an Early English arcade of three openings of the character above described. Above this graceful arcade are three lancets of very chaste outline. Each of the three arches gives access to a chapel, and from the ends of the aisle open two more, so that there were five in all. Formerly they were separated one from another by half-walls, but these have disappeared. Even so, the effect of the composition is singularly fine. In the upper stage appears the simple grace of the lancets; below, the strong beautiful triple arcade with its turret-like grouped piers and richly moulded arches; and the chapels beyond afford a suggestion at once of loveliness, space, and mystery. Without concurring in the rather headlong enthusiasm of Sir Gilbert Scott, who thought that the east end of Abbey Dore proved that a square ending is superior to an apse, it is impossible to deny that it is both beautiful and effective.

The altar is peculiarly interesting, for there is some reason to believe that it is in part the original one. It is a large and massive slab carried on three heavy grouped columns. The story, which is perfectly credible, is that at the Dissolution the *mensa* of the high altar was appropriated by a neighbouring farmer and used in his dairy. When Lord Scudamore restored the church it was sought out and replaced, though its present position is probably not the original one, and the supports are, to all appearances, fragments collected from the derelict ruins in the vicinity.

The wood-work of the choir is that given by Scudamore, and is quite excellent of its kind. The pews are simple panelled structures for the most part, but the uppermost panels are ornamented with pleasing wood sculpture. The rood-screen of the same date is extremely handsome and stately, and despite its pseudo-classical feeling, he would be a rash man who ventured to replace it with modern Gothic wood-work, hard and lifeless as though turned from a machine.

The church evidently at one time contained many monuments, but they are now represented mostly by mutilated fragments. There are two effigies of knights in armour, apparently of the XIIth century. Both are terribly mangled, the limbs being missing, and they have suffered much damage elsewhere. They may very probably represent two of the lords of Ewias Harold, the founders and benefactors of the abbey.

A yet more interesting sepulchral monument even than these is a slab on which is sculptured in high relief the figure of a bishop. The diminutive size of the figure has given rise to the belief that the stone covered the grave of a Boy-Bishop, one of those children who were yearly appointed to a position of joyful eminence resembling that of a May-queen. But this seems very doubtful; even granting that the child died while performing his merry functions, it is most improbable that the place of his sepulture would be distinguished by the figure of a true bishop. In fact the thing is impossible, and it is better to recognise the high probability that a bishop, or some part of a bishop's corpse, was for some reason laid to rest in

this quiet abbey church. The figure seems to be of the XIIIth century, and in default of any very definite evidence the stone may be regarded as having covered the heart of John de Bruton, Bishop of Hereford from 1269 to 1275. It is said to have been interred in the church of Abbey Dore.

The church has a curiously forlorn and neglected appearance. The churchyard is somewhat of a wilderness. From the massive tower projects a wooden porch in a ruinous condition. Poultry and pigs wandered and lolloped through the long grass when the writer visited the place in 1924, and it is unfortunate that this stately fragment of the past should not be better cared for. It may be that the neighbourhood is poverty-stricken—though I hardly obtained that impression; it is certain that a comparatively small sum of money, carefully expended, would go far towards improving the condition and appearance of the church.

It may be added that Abbey Dore lies upon a Roman road—that connecting Gobannium (Abergavenny) with Magna (Kenchester). A section of the road was uncovered in 1908 near the station. It showed the deep ruts worn by much traffic, and on the surface were found a fragment of a horseshoe and some nails.

KILPECK CHURCH

The tiny church of Kilpeck, standing solitary on a knoll near St. Devereux, about eight miles to the south-west of Hereford, is one of the most interesting buildings not merely in the shire but in the whole

kingdom, since it affords a remarkable example of Norman architecture enriched to the highest possible degree.

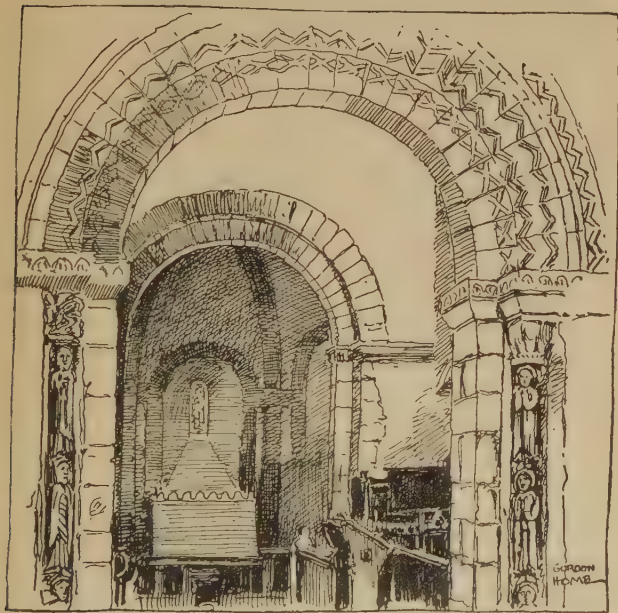
The little edifice adjoins the remains of a castle—not in itself a ruin of any special magnitude or interest—but not on that account to be passed by without a word, for it was probably one of its lords who built the church, and, if so, this unknown lord must have been a man of unusual æsthetic taste, since he constructed in this somewhat secluded spot what may be described as a little gem of enriched Norman architecture.

Of the history of the church practically nothing is known. It may be inferred that its remoteness and the thinness of the population in its vicinity preserved it from destruction, but at the same time caused it to be neglected, so that at the beginning of the xixth century it was in a state of ruin. Its restoration was then undertaken by Cottingham, with what amount of wise restraint it is difficult to decide. It is known that, especially in his later years, his zeal somewhat outran his discretion, but it would seem that he conducted the work with care, and that as little new sculpture as possible was executed. Still it cannot be denied that the church has the aspect of a very much restored building, and that some of the sculptures look hard and raw.

Externally the edifice is interesting, since, small as it is, it shows itself to be composed of three distinct portions—a nave, a chancel, and an apse. This last feature is quite distinct from the body of the building, and may originally have been intended to serve as the chancel proper.

The church is decidedly archaic in character, and

to the writer it seems possible that it may be a small Saxon building remodelled. Certainly it is reminiscent of St. Laurence's at Bradford-on-Avon with its few



THE CURIOUS CHANCEL ARCH AND APSE OF KILPECK CHURCH
Showing the archaic figures sculptured on the responds.

and small windows and decided separation from each other of its component members. The plainness of the exterior walls is relieved by pilasters, and around them is carried a cornice ornamented with a series of extraordinarily quaint and grotesque corbels.

The entrance is on the south side by a doorway upon which the local artist must have lavished all the skill of which he was master. The flanking pilasters are covered with floriated sculpture; the capitals being grotesque animals. The arch has three bands of enrichment, the two outer ones consisting of rosettes and bosses of extreme and fanciful elaboration; the inner one of chevron moulding. The tympanum is filled with foliated sculpture, said by Mr. Lewis, the imaginative writer who described Kilpeck at the time of its restoration, to represent the Tree of Life. I must confess to seeing nothing remotely resembling a tree, but instead some spiral foliations which seem thoroughly Celtic in feeling.

The nave is very badly lighted by its two round-headed lancets, and its atmosphere is very decidedly that of dim mediævalism. It is separated from the chancel by a remarkable arch of three returns, enriched with chevron moulding. The responds of the western member are, I believe, unique in this country at least. I cannot remember any resembling them. Each consists of three grotesque human figures imposed one upon another.

The chancel is square and almost unadorned. From it opens the apse, separated by a plain Romanesque arch. This apse is curiously impressive despite its small dimensions: it is lighted by three lancets of good contour. The font must not be passed without a glance; it is of the Norman bowl-and-pedestal type, with long supporting columns, and of distinctly rude and archaic appearance: there is no reason to doubt that it is as ancient as the church itself, or even older.

The central shaft is a modern copy by Cottingham, but the four encircling columns afford a curious study, since they do not correspond. Two of them have very clearly been made up to the necessary height by the insertion of small blocks of stone. The capitals are all different, and not one of the columns has the same diameter. It seems obvious, therefore, that some restorer of Kilpeck collected them from other sites for the mounting and embellishment of the bowl. Two of the columns have a pronounced entasis, and seem to be of the Norman period: the other two are cylindrical and Mr. Iltud Gardner thinks that they are "materially earlier" than the sculpture of the church. With that opinion I fully agree; they appear to me curiously antique: at a guess I should say that they came from some rude western Celto-Roman villa.

GROSMONT AND GARWAY

Grosmont and Garway lie less than four miles apart upon the upper Monnow, and may very well be described together. Grosmont Castle was a fortress of much importance in the Middle Ages, and played a very considerable part in the agitated history of this border region. The little hamlet by the Monnow saw many figures famous in the annals of England. In the early XIIIth century it belonged to Hubert de Burgh, the great justiciar. In 1267 Henry III. granted it to his son Edmund "Cross-back," Earl of Lancaster, and there was born Henry, the third earl of the royal line, probably the ablest of the captains who

in the middle of the XIVth century were the terror of France. Henry of Lancaster's finest campaigns were in the two years before the Battle of Crécy, when he defended Guienne with great success against enormously superior numbers. His exploits were remarkable, and indicate that he was a tactician as well as a knight—though of course allowance must be made for the haughty ignorance and overweening self-confidence of his opponents.

Grosmont thus saw the birth of one of the first and most distinguished of those leaders whose names are still mentioned with national pride. A century afterwards it saw the face of yet another of the Hammers of France—probably the greatest of them all—Henry of Monmouth, Prince of Wales, presently to be king. On 11th March, Lord Talbot defeated the Welsh rebels under the walls of the castle, and not long afterwards the prince passed it on his way to open his military career by a smashing victory at Usk, which broke the power of Owen Glendower in the south.

Grosmont Church is an edifice having considerable affinity with the smaller and earlier parish churches of Devonshire. Its style is a somewhat plain and crude example of Early English, but the contour of the arches of the nave points to Decorated. The piers are circular. Externally the most noteworthy feature is the fine octagonal tower with its spire.

While there is no reason to doubt that there was a church here at an early period, the bulk of the present building seems to date from the XIIIth century, though the tower and spire are somewhat later. The font is, however, as far as can be seen, a relic of the earlier

church. It is Late Norman and circular in form, with an octagonal upper stage, each face of the octagon being sculptured with a somewhat rude medallion. Beneath, encircling the upper edge of the cylindrical portion, is a band of cable ornament.

There are two piscinæ, one of which is a very fine and beautiful specimen of its class, its graceful arch, Early English in outline, being enriched with zigzag moulding and tooth-ornament. There are in the church two monumental effigies, both nameless and badly mutilated. They appear to represent warriors of the XIIIth century. One of them, the larger of the two, was formerly regarded as that of John of Kent, a somewhat shadowy figure of legend, a reputed necromancer of the region, said to have been a Franciscan friar, who devoted himself to evil arts. The figure at one time occupied a position against the north wall of the chancel. The popular explanation was that Friar John sold his soul to the Devil, whether he were buried within or without a church. (Within a church the Devil has no power!) So Friar John of Kent contrived that he should be buried neither within nor without, and saved his soul.

BOSBURY CHURCH

The little village of Bosbury, about three miles from Ledbury and sixteen from Hereford, is a very picturesque place in itself, full of black and white half-timbered Tudor houses, many having ornamental barge-boards, interspersed with white-plastered, black-

timbered thatched cottages. Lying away from main railways and main roads, Bosbury has not altered very materially from what it was in the days when the Bishops of Hereford resided there, in the palace of which some fragments remain, and when the Harfords lived in Elizabethan magnificence in the manor-house.

It is not difficult to understand how the Bishops of Hereford chose Bosbury as their summer home, for the prospect from their windows was a magnificent one, extending on the west to the Welsh mountains, while to the eastward the Malvern Range rears itself against the sky, its ridges wonderful with colour in the passing of sunshine and shadow.

Of the palace, little remains except the Gatehouse, a structure of the Decorated epoch, built of red sandstone, and standing among the farm-buildings which adjoin the churchyard. The church itself is a Transitional Norman structure, and has the not very usual feature of a detached tower, evidently of later date than the body of the edifice. It may be noted that these detached towers occur almost entirely in the West: it is reasonable to believe that there was a special purpose in thus isolating them. Certainly the tower of Bosbury has a decidedly fortress-like aspect. Close to it is a small St. Cuthbert's cross on a tall shaft. Upon it is a half-obliterated inscription: "Honour not the X, but honour God for Christ." The story is that the Puritan soldiery would have destroyed the cross, but that the vicar and his parishioners interceded with such effect that the zealots relented, making the condition that the above inscription should be incised upon it.



THE CHURCHYARD CROSS AT BOSBURY

It bears an inscription on the head, "Honour not the X, but
honour God for Christ."

The principal interest of the interior lies in the Harford tombs. The name seems to be simply the ancient local pronunciation of Hereford; and the family was an old-established one which seemingly added to its wealth like many another by acquiring ecclesiastical property at the Dissolution.

The two principal tombs are those of John Harford, who died in 1559, and his son Richard, who followed him to the grave in 1575. It was the latter who in 1573 erected over his father's remains the fine Renaissance tomb on the south side of the chancel. The artist was John Guido of Hereford, as appears by his inscription upon the structure, and it would seem that he was an Italian by near descent, if not by birth. It is a stately monument to find in a secluded village, and not without artistic merit, though the effigy is intensely stiff and rigid, and evidently the worthy craftsman's skill lay not in that direction. The face is, however, good, and is in all probability a faithful portrait, showing a very strong physiognomy, with high nose and a determined chin. It lies beneath a Renaissance arch of excellent proportions. At the back of the arch are the armorial bearings of the dead man, and beneath them three panels in relief, depicting roses and lilies growing out of round-bellied jugs.

The spandrels are filled with stiff rosettes and palmettes, and the whole is surmounted by a pediment supported on curious slender pseudo-classical columns. These are not very pleasing, the capitals being too large for the drums, while the entasis is bad.

Opposite to the monument of John Harford is that of his son Richard with his wife. It is said to be by the

same Italian craftsman, and is more elaborate, more grotesque and less stiff. The arch and its pilasters are enriched with a foliation of vine-leaves, while the spandrels are sculptured with grotesque heads, displaying considerable powers of fancy and execution. The back of the arch is filled with armorial shields amid a perfect welter of floriated decoration.

The supports are not pseudo-classical columns as in the father's monument, but human figures somewhat immature in design and execution. That on the right is a male figure, while the other is plainly female—but as to the sculptor's ideas there is no evidence; he seems to have had in his mind an Amazon, but the statues are puzzling.

Under the arch are the effigies of Richard Harford and his wife. He lies on his right side, gazing across the chancel, while Mrs. Harford lies on her back at a higher level—evidently she intended to be seen and observed by all beholders even after death. She married twice after the death of her first husband.

Richard Harford's face is unlike that of his father; he must have resembled his mother, Anne Scrope. The much-marrying Martha has small cleanly cut features. There were no children, and so these two really remarkable tombs were not followed by others to testify to the local greatness of this forgotten family.

Bosbury does not lack modern interest, for in its churchyard is buried Ada Ellen Bayly, better known as the novelist, "Edna Lyall" (1857-1903). Miss Bayly was a high-souled, conscientious writer of a type no longer existing. Her *Donovan* and *We Two*, which are

still widely read, are excellent stories,¹ whether they are considered from the English Churchman's standpoint or otherwise. At the time they were written, sermons were delivered against them on account of the very "advanced" views they contained!

¹ The editor of this series of books always remembers with great gratitude "Edna Lyall's" kindness to him when, as a very youthful and immature writer, he produced his first little book (on Farnham in Surrey), to which she contributed a preface, although not at all well at the time.—G. H.



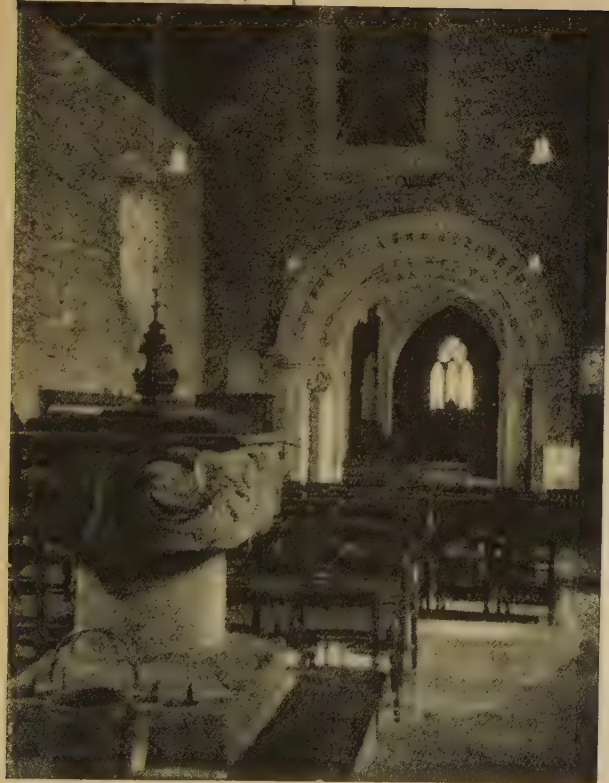
CHAPTER VI

ST. WOOLLOS CATHEDRAL, NEWPORT, AND THE CHURCHES OF MONMOUTH AND ROSS

NEWPORT CATHEDRAL

Newport on the Usk represents the maritime town which in the Middle Ages superseded Isca Silurum (Caerleon) as the seaport of Monmouthshire. Its name indicates so much, and also shows that in Roman times Isca Silurum possessed a riverine harbour. It was the old port, and its decay was presumably accelerated by the silting up of the bed of the Usk. In the same way Exeter was supplanted as a port in the late Middle Ages by Topsham, and at the present day Topsham has been ousted by Exmouth. To-day, Newport is a large and busy town, and also holds the rank of a cathedral city, a position which Isca Silurum never attained—except in the imagination of Geoffrey of Monmouth. When a new ecclesiastical diocese was created in South Wales, Newport was its natural centre.

Newport has also been a well-authenticated centre of Christianity since the early viith century at least: indeed it may be that in this respect it antedates Isca Silurum. The "City of the Legion," a centre of Roman military life and Roman official religion, would



ST. WOOLLOS CATHEDRAL CHURCH, NEWPORT,
MONMOUTHSHIRE

This portion of the building is the chapel of St. Mary. It is between the western tower and the nave, and contains the Romanesque font.

hardly have been a comfortable abode for Christian missionaries, nor would the prospect of making converts have been bright. From the religious viewpoint, Newport has a good claim to the pre-eminence in Monmouthshire, though it may be admitted that its patron saint "Woollos" is a shadowy personage.

By the elevation of the town to episcopal rank, its parish church has become the cathedral. It has some interesting features, but both in dimensions and architecture is surpassed by scores of town churches in England. East of the Severn, or even east of the Wye, it would attract no very special attention.

Its associations with the little-known Welsh royal saint, Gwynllyw, however, are interesting enough.

It is quite easy to understand how, when the English and Anglo-Normans came to settle in south-east Wales, they abandoned Welsh names as past praying for, and endeavoured to alter them into something which their unaccustomed tongues could compass. Woollos, which sounds as much Ethiopian as anything (there is an Abyssinian name Woly), is actually the Anglo-Norman transformation of Gwynllyw, though how it was reached is to me a mystery.

For the personality of Gwynllyw the puzzled English student has to depend upon his biography, collated from two MSS. of the XIIth and XIIIth centuries, and included in the *Lives of the Cambro-British Saints*, by W. J. Rees. There are also references to him in



THE ARMS OF THE SEE
OF MONMOUTH

the *Life of St. Cadoc*, which do not always bear out the statements in the other work. The biographer of Gwynllyw goes into Celtic ecstasies on the subject of his hero's virtuous, prosperous and peaceful rule, but the author of the *Life of St. Cadoc* represents him as wicked, turbulent, and a maintainer of robber bands—by which, perhaps, is to be understood mercenary soldiers. Which is useful as a commentary upon the reliability of hagiography in general and Welsh hagiography in particular.

The life of the saint begins with his genealogy, which makes him the eldest of the seven sons of Glywys (Latin *Gliuusus*), a South Welsh dynast, who ruled over parts of Monmouthshire and Glamorganshire and traced his descent from the Emperor Augustus! Gwynllyw is said to have married Gwladys, the daughter of Brychan, the founder of Brycheiniog—a statement which invites the criticism of editors, who point out that according to chronology, Gwladys must have been Brychan's grandmother. The eldest son of Gwynllyw and Gwladys was St. Cadoc.

The two *Lives* conflict on the subject of this marriage. That of Gwynllyw makes it a commonplace, peaceful affair, but the *Life of St. Cadoc* says roundly that Gwynllyw stole Gwladys from her father's court—which certainly sounds much more in accordance with Welsh social and political life in those wild days. When Cadoc grew to manhood he adopted a religious life, and presently persuaded his parents to do the same. Gwynllyw settled as a hermit on a hill above a river in a rich country, with beautiful views of woods, fields and the sea-coast. There he

built a wooden or wicker-work church in which he was buried after death. Miracles presently began to be worked at his tomb, and it became a famous place of pilgrimage.

That, in brief, is the legend, the very obvious untrustworthiness of which is apparent. The nucleus of truth in it is probably that, in the early viith century, a dynast named Gwynllyw, after living for many years the life of a Welsh prince in those days, with its usual concomitants of warfare, pillage, and sexual unmorality, was smitten by penitence in his later years and endeavoured, after the childlike fashion of his kind, to make propitiation by means of solitude, prayer and penance. That the place of his retirement was really the hill on which the church of St. Woollos stands, I see no special reason to doubt.

The little cathedral certainly occupies a splendid position on the crown of Stow Hill, and from the archæological view-point it has much of interest. It consists of a nave with aisles, a chancel, a western tower, and a chapel connecting the nave and the tower.

The original tower is said to have been built by Henry III. soon after 1265, as a mark of gratitude to Gilbert III. de Clare, Earl of Gloucester, and the people of Newport for services rendered in the campaign of Evesham. It was the stout resistance made by the latter which forced Earl Simon to retreat up the Usk into Wales, and make the long *détour* in the mountains which ended in the catastrophe at Evesham. This is history, but whether the bankrupt Henry III. actually donated a belfry to this then

obscure Welsh border town may be doubted. More probably it was erected by Gilbert de Clare. In a niche on the western face is a headless statue reputed to be that of the king. The upper portion of the tower is later, or at any rate a later restoration. It is attributed with some probability to Henry VII.'s uncle, Jasper Tudor, who built the north-western tower of Llandaff Cathedral.

The Chapel of St. Mary, which lies between the tower and the nave, is a plain, somewhat archaic-looking edifice, sometimes said to be the rude stone church which succeeded the primitive wooden or wicker-work chapel of Gwynllyw. This theory is, however, untenable, for the chapel masks the splendid doorway of the nave, and must therefore be later in date. As far as probability and appearance go, it was built in the XIIIth century to connect the tower with the body of the church.

The Late Norman doorway which affords access to the nave from St. Mary's Chapel is the one really outstanding architectural feature in St. Woollos'. It has a splendid arch with five concentric bands, four of which are enriched. It rests upon two columns, which are sometimes considered to be Roman work from Isca Silurum. This may very well be the case: the columns do not impress me as having Norman characteristics, and it is rather improbable that the builders of St. Woollos would laboriously copy sculptures which they could readily appropriate and transport over the few miles from the "City of the Legion" to their church. The columns are not very good: the sculpture of the capitals is coarse, probably the

imitative work of a Romano-British mason, but, so far as I can see, they are Roman-Corinthian and nothing else; and not even the drums appear to me to be Norman. In short, I incline to the conclusion that there is here, embedded in a rather crude XIIIth-century church, a remnant of Romano-British imitative classical sculpture—most probably, though not certainly, from Isca Silurum.

The nave is Late Norman. It has five bays with nine Late Norman arches enriched with zigzag moulding. The tenth arch on the northern side, close to the chancel, is Gothic, apparently Decorated, as far as it is possible to differentiate styles in the churches of Wales and the Welsh border. The arcades are upheld by eight drum columns and four half-decagonal pilasters with slightly enriched cushion capitals. The aisles are XIVth–XVth century, as is the chancel in its present condition. Indeed, the exterior of the little cathedral in no way prepares the visitor for the fine Late Norman architecture of the nave.

There are in the interior at least three monuments of interest, but all are unidentified. The most imposing is the Elizabethan tomb in the chancel of (presumably) a local gentleman. In the body of the church are two other monuments. The most important is the alabaster tomb of a knight and his wife, apparently of the late XIIIth century. The second is the effigy of a woman, perhaps the remnant of another table tomb: it seems to date from the XIVth century, but identification is impossible and chronological precision impracticable. The other monuments are of local interest only: there is among them an ugly XVIIth-century cenotaph,

with a most verbose inscription, in honour of Benjamin Pratt, the founder of the Blaenavon Ironworks.

On the whole, though it is not remarkable above a hundred other churches in our island and inferior to very many, St. Woollos of Newport holds a not undistinguished position, as regards architectural interest, among the religious edifices of Wales.

THE CHURCHES OF MONMOUTH

Monmouth, the quiet little county town of Monmouthshire, is celebrated for many things. It seems almost certain that it stands on the Romano-British site of Blestium, and thus furnishes one more example of a place having a more or less continuous existence from Roman times down to the present day. In the XIVth century it was a favourite residence of John of Gaunt, "time-honoured Lancaster," and his more famous son, Henry of Bolingbroke, who made his way to the throne of England by the murder of his predecessor, and very fitly founded a dynasty which lived in blood and aggression, and died in a veritable blood-bath. It also saw the birth of the greatest (and grimmest) of that dynasty, the stern, pitiless warrior, Henry V., that strange combination of personal integrity and chastity, religious bigotry, and unscrupulous aggressiveness. "All the water in Wye," said Fluellen, "cannot wash your Majesty's Welsh plood out of your pody," and certainly there were traits in the character of Henry of Monmouth which suggest the Celt rather than the Englishman.

In later times Monmouth acquired celebrity of a

different kind as the centre of the industry of cap-making. These woollen articles of headgear were widely known in Shakespeare's time; and he speaks of Henry V.'s Welsh yeomen as wearing them, with the addition of the leek on St. David's Day. To describe the soldiery of Agincourt with them is, of course, an anachronism, but they were worn by English soldiers down to the beginning of the XVIIIth century—probably when in undress uniform, which in those days meant without armour.

Monmouth has also acquired a somewhat dubious fame by its association with that ingenious and rather conscienceless weaver of romances, Geoffrey Fitz-Arthur, Bishop of St. Asaph (1100?–1154), commonly known as Geoffrey of Monmouth. If we frankly assume that Geoffrey was no deliberate historian, but went to work with the intention of weaving the extant Welsh and Breton legends into a single volume of romances, we shall find in him much to like and much to forgive. Possibly, even, a few scraps of historical truth may lie embedded in the mass of fable. But, withal, one has a rather uneasy feeling that Geoffrey was something above or beneath an historical legendeer, such as Scott; and he certainly seems not to have been aware that to write fable in the style of an historian, and then foist it upon an uncritical generation, is a rather dubious action. We should be more at our ease if we could feel certain that both Geoffrey and his patron, Robert of Gloucester, were fully aware of the fabulous character of his work. I believe that Geoffrey frankly and deliberately raised a vast structure of fable upon two or three earlier

works. Quite possibly Walter of Oxford did furnish him with a copy of some chronicle or quasi-chronicle which has since vanished. Nobody at the time seems to have seen it; but that is not to say that it did not exist: it merely implies that Geoffrey was a person of peculiar mentality, and having once acquired it did not choose to display it to anyone else.

So much for the association of Monmouth. It had once at least two fine churches, but of the ancient town church of St. Mary the greater portion is a modern restoration by Street in 1881, not by any means unsightly or unsatisfactory, but naturally devoid of historic interest. It retains, however, its Decorated tower and spire, somewhat restored, but still preserving its wonderfully graceful lines as when the mediæval builders reared it. There are no monuments of special interest, but a number of architectural fragments from the earlier church, some mediæval tiles and a piscina. The spire practically absorbs all interest: an almost modern building without any monuments, recalling the great personages or the deeds of olden times, cannot long detain the visitor.

The small church of St. Thomas near the bridge has also been much restored, but still has all the contour and principal features of a Late Norman edifice. When Coxe saw it at the very beginning of the xixth century it had a much more archaic appearance. The nave is certainly as old as the xiiith century; the choir being apparently of the late xivth or early xvth. The principal features are the western doorway and the chancel arch: the latter was originally a fine specimen of Late Norman art, comparable to



LOOKING ACROSS THE NORMAN CHOIR OF HEREFORD CATHEDRAL

In the foreground is the tomb with mutilated effigy of Bishop John Stanbury (1453-1474). He was first Provost of Eton College. (See page 81.)

that in St. Woollos'. About 1800 St. Thomas's, though surrounded by poor and somewhat squalid-looking buildings, had a much more ancient aspect than it now presents to the observer: with its nave, chancel and tiny belfry, it was very nearly the counterpart of the little church at Bonchurch in the Isle of Wight.

ROSS CHURCH

Ross in Monmouthshire is known chiefly as a tourist centre and as the possessor of a church with trees growing through its wall, but the edifice has other claims to interest than these withered vegetable curiosities. Ross itself is a place of ancient origin, and apparently occupies the site of a Roman station or at least a villa, for many Roman coins and other antiquities have been found in the neighbourhood. In 1135 Robert de Bethune, Bishop of Hereford, obtained a grant for it of a free market to be held weekly on Thursdays. It was created a royal borough in the reign of Henry III. and returned members to Parliament until 1306, when it was, upon the petition of the inhabitants, disfranchised. This proceeding on the part of a people theoretically thirsting for freedom from royal tyranny will doubtless surprise modern "Labour" Members of Parliament. It may perhaps convey a useful lesson: the true reason is, probably, that a representative at Westminster was merely an expense to the town. Members of Parliament in the Middle Ages were remunerated for their services, but the expense fell upon their local constituents, not upon the community as a whole. Privilege often tends

to become a burden—a truth which the more fervent exponents of “Labour” are not always very quick to admit.

The parish church of St. Mary stands on high ground overlooking the town. It has been much restored, and it is difficult to ascertain its original style, but it seems to have been Decorated, while the later additions were Perpendicular. It may have been designed as the counterpart of St. Mary’s at Monmouth; like the latter its distinguishing feature is the tall spire.

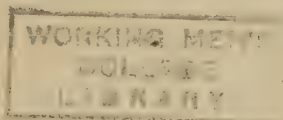
Internally the church is chiefly remarkable for the Tudor and Jacobean monuments of the Rudhall family, who for two centuries were prominent in the neighbourhood and founded the almshouses in Ross. The most notable are those of Serjeant Rudhall and his wife (date about 1500), and of John Rudhall (died 1639). The table tomb of the law-officer has on its face a sculpture representing the Trinity, with eleven kneeling figures in panels to right and left, obviously portraying their children. On the slab are the recumbent effigies of the Serjeant and his wife in the costume of the time.

The monument of John Rudhall (1639) and his spouse is perhaps less interesting, but is in better preservation. The recumbent effigies are very little damaged. On the sides of the table are, as usual, the children; one must have died within a month of its baptism, for it is shown swaddled in its chrysom,¹

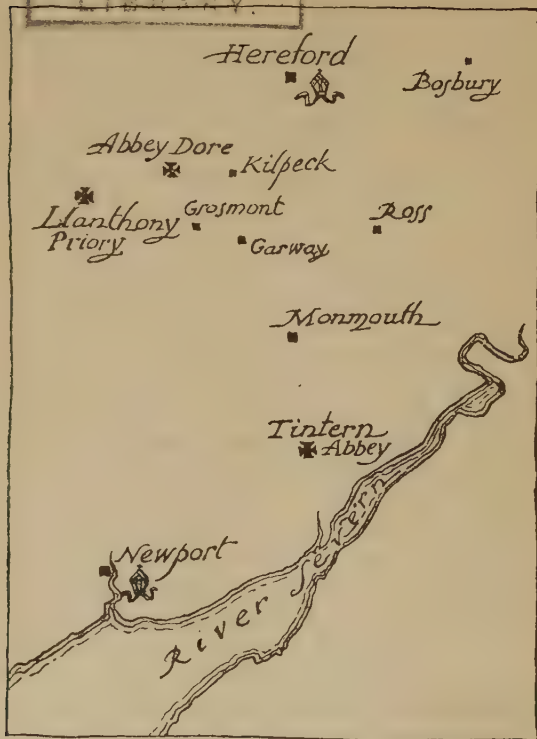
¹ The chrysom (a corruption of “chrism”) was a white cloth used for covering the head of a newly-baptised baby to prevent the rubbing off of the holy oil.

with its head resting upon a skull—a queer and gruesome conception. Yet another Rudhall, William by name, who died in 1631, is commemorated by a statue. It is of that somewhat humorous, not to say bombastic type, which was particularly prevalent in the latter part of that century and in Early Georgian times. Rudhall wears a Roman toga over his English gentleman's garb of the time, and the pedestal is ornamented with sculptured weapons and warlike insignia.

There are other tombs and memorials of this family, which must at any rate be credited with some spirit of solidarity, not to mention a good opinion of its own merits and importance—but there is only space to note the XVIIIth-century monument to John Kyrle, the "Man of Ross," who owes a good deal of his celebrity to some rather absurd lines by Pope—so absurd that one wonders if the poet were in his sober senses when he penned them. One hears rather too much of the "Man of Ross" at Ross. He seems, without hyperbole, to have been a hearty, jolly, rather bluff and noisy country gentleman of the type satirised by Macaulay, with many eccentricities, but actively and discriminately benevolent. His exertions were of benefit to the town, which repaid him by bestowing on his memory a somewhat exaggerated degree of respect. There is nothing to interest in the monument. Kyrle himself is buried beneath the pavement near it.



WORKING MEN'S
COLLEGE
LIBRARY.



SKETCH MAP SHOWING THE POSITIONS OF THE PLACES DESCRIBED

A CHRONOLOGY OF HEREFORD CATHEDRAL

ROMANESQUE

DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
668	<i>Tyrhtel</i>	
700	<i>Turhtere</i>	
730	<i>Wahlstod</i>	
736	<i>Cuthbert</i>	
738	<i>Padda</i>	
758	<i>Hecca</i>	OFFA, King of Mercia
792		Offa kills Æthelberht of East Anglia
793	<i>Cædmund (?)</i>	
796	<i>Eadwulf I.</i>	ECGBERHT, King of Mercia
		COENWULF, King of Mercia
798	<i>Uttel</i>	
803	<i>Wulfheard</i>	
821		COELWULF I., King of Mercia
823		BEORNWULF, King of Mercia
824	<i>Beonna</i>	
825	<i>Eadwulf II. (?)</i>	LUDICAN, King of Mercia
827		WIGLAF, King of Mercia
829	Ealdorman Wilfrith builds a stone Cathedral	ECGBERHT, King of England
833	<i>Ceadda</i>	
836	<i>Eadwulf III.</i>	
838	<i>Cuthwulf</i>	
839		ÆTHELWULF
858		ÆTHELBALD
860		ÆTHELBERHT
866	<i>Deorlaf</i>	ÆTHELRED I.

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DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
868	<i>Æthelberht</i>	
871		ALFRED THE GREAT
888	<i>Cynemund</i>	
895	<i>Æthelstane I.</i>	
900		EADWEARD I., "The Elder"
901	<i>Eadgar</i>	
924		ÆTHELSTAN
930	<i>Tidhelm</i>	
935	<i>Wulfhelm</i>	
940		EADMUND I.
941	<i>Ælfric</i>	
946		EADRED
955		EADWIG
959		EADGAR
966	<i>Æthelwulf</i>	
975		EADWEARD II., "The Martyr"
978		ÆTHELRED II., "The Redeless"
1012	<i>Æthelstane II.</i>	
1013		SWEYN "FORKBEARD" THE DANE
1014		ÆTHELRED II. (restored)
1016	New Cathedral commenced	EADMUND II. ("Ironside")
		CNUT THE DANE
1035		HAROLD I.
1040		HARTHACNUT

ROMANESQUE: EARLY NORMAN SCHOOL

1042		EADWEARD III., "The Confessor"
1055	Cathedral burnt by Welsh	
1056	<i>Leofgar</i>	
	Leofgar killed by Welsh	
1061	<i>Walter de Lotharingia</i> ("Losinga")	

A Chronology of Hereford Cathedral 179

DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
1066		HAROLD II. (Godwinson)
		WILLIAM I.
1079	<i>Robert de Lotharingia</i> ("Losinga")	
1080	Beginning of present Cathedral	
1087		WILLIAM II.
1096	<i>Gerard</i>	
1100		HENRY I.
1101	<i>Reynelm</i> Completion of Norman Cathedral	

ROMANESQUE: LATE NORMAN SCHOOL

1115	<i>Geoffrey de Clive</i>	
1120	<i>Richard de Capella</i>	
1131	<i>Robert de Bethune</i>	
1135		STEPHEN
1138-40	Cathedral injured in Civil War	
1148	<i>Gilbert Foliot</i>	
1154		HENRY II.
1163	<i>Robert de Maldon</i>	

TRANSITIONAL: NORMAN TO EARLY ENGLISH

1168	Vacant	
1174	<i>Robert Foliot</i>	
1186	<i>William de Vere</i> Extension of Cathedral eastward	
1189	Hall of Palace constructed	RICHARD II.
1199		JOHN

EARLY ENGLISH GOTHIC

1200	<i>Giles de Braose</i> Commencement of Central Tower	
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DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
1215		MAGNA CARTA
1216	<i>Hugh de Mapenore</i>	HENRY III.
1219	<i>Hugh Foliot</i> Commencement of Lady Chapel	
1234	<i>Ralph de Maydenstan</i> Early English work of Choir, etc.	
1240	<i>Pierre d'Aigueblanche</i> Built North Transept	
1268	<i>John de Bruton</i>	
1272		EDWARD I.
1275	<i>Thomas de Cantilupe</i>	

DECORATED GOTHIC

1282	<i>Richard de Swinfield</i> Remodelling of Aisles, etc.	
1307	The Chapter-House	EDWARD II.
1316	<i>Adam de Orleton</i> Completion of Central Tower	
1327		EDWARD III.
1328	<i>Thomas de Charleton</i>	
1344	<i>John de Trilleck</i>	
1349		The Black Death

PERPENDICULAR GOTHIC

1361	<i>Lewis de Charleton</i>	
1370	<i>William de Courtenay</i>	
1375	<i>John Gilbert</i>	
1377		RICHARD II.
1389	<i>Thomas de Trevenant</i>	
1399		HENRY IV.
1404	<i>Robert Mascall</i>	
1413		HENRY V.
1417	<i>Edmund Lacy</i> Commencement of Bishop's Cloister	
1420	<i>Thomas Polton</i>	

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DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
1421	<i>Thomas Spofford</i> Completion of Cloister	
1422		HENRY VI.
1448	<i>Richard Beauchamp</i>	
1450	<i>Reginald Buller</i>	
1453	<i>John Stanbury</i> The Stanbury Chantry	
1455		Wars of the Roses
1461	The Vicars' Cloister	EDWARD IV.
1474	<i>Thomas Mylling</i>	
1483		EDWARD V.
		RICHARD III.
1485		HENRY VII.
1492	<i>Edmund Audley</i> The Audley Chantry	
1503	<i>Adriano di Castello</i>	
1504	<i>Richard Mayhew</i>	
1509		HENRY VIII.
1516	<i>Charles Booth</i> The Outer North Porch	
1535	<i>Edward Foxe</i>	
1539	<i>John Skyppe</i> Cathedral defaced	
1547		EDWARD VI.
1553	<i>John Harley</i>	MARY I.
1554	<i>Robert Parfew (Wharton)</i>	
1557	<i>Thomas Reynolds</i> (never consecrated)	
1558		ELIZABETH
1559	<i>John Scory</i>	
1585	<i>Herbert Westphaling</i>	
1588		Spanish Armada
1602	<i>Robert Bennett</i>	
1603		JAMES I.
1617	<i>Francis Godwin</i>	
1625		CHARLES I.
1633	<i>William Juxon</i> (not consecrated) <i>Augustine Lindsell</i>	
1635	<i>Matthew Wren</i> <i>Theophilus Field</i>	

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DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
1636	<i>George Coke</i>	
1642	Cathedral greatly damaged during Civil War	Great Civil War
1649		THE COMMONWEALTH
1653		OLIVER CROMWELL (Protector)
1658		RICHARD CROMWELL (Protector)
1660		CHARLES II.
1661	<i>Nicholas Monk</i>	
1662	<i>Herbert Croft</i> Slight Restoration	
1685		JAMES II.
1689		WILLIAM III.
		MARY II.
1691	<i>Gilbert Ironside</i>	
1695		WILLIAM III. (alone)
1701	<i>Humphrey Humphreys</i>	
1702		ANNE
1712	<i>Philip Bisse</i> Ill-directed Restoration Chapter-House demolished	
1714		GEORGE I.
1721	<i>Benjamin Hoadley</i>	
1723	<i>Henry Egerton</i> Further demolitions	
1727		GEORGE II.
1746	<i>Lord James Beauclerk</i>	
1760		GEORGE III.
1786	Fall of Western Tower	
1787	<i>J. Harley</i>	
1788	<i>John Butler</i> Restoration and destruction by Wyatt	
1792		French Revolution
1802	<i>F. H. Cornwall</i>	
1808	<i>John Luxmoore</i>	
1815	<i>Isaac Huntingford</i>	Fall of Napoleon I.
1820		GEORGE IV.
1830		WILLIAM IV.

A Chronology of Hereford Cathedral 183

DATE	BISHOPS AND BUILDING DETAILS	CONTEMPORARY KINGS, ETC.
1832	<i>Edward Grey</i>	
1837	<i>Thomas Musgrave</i>	VICTORIA
	Commencement of First Restoration	
1848	<i>R. D. Hampden</i>	
1867	Commencement of Second Restoration	
1868	<i>James Atlay</i>	
1895	<i>John Percival</i>	
	Third Restoration	
1901		EDWARD VII.
1910		GEORGE V.
1914-18		Great World War
1918	<i>H. Hensley-Henson</i>	
1920	<i>M. Linton-Smith</i>	



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• PERIOD •
Second half of XIIIth Century



• PERIOD •
First half of XIIIth Century



• PERIOD •
Middle and latter
half of XIIIth Century



• PERIOD •
First half of XIVth Century



• PERIOD •
Second half of XIVth Century



• PERIOD •
First half of XVth Century



◊ PERIOD ◊

Second half of XIIth Century



◊ PERIOD ◊

Latter part of XIIth Century



◊ PERIOD ◊

Second half of XIIIth Century



◊ PERIOD ◊

First half of XIVth Century



◊ PERIOD ◊

End of XIVth Century



◊ PERIOD ◊

First half of XVth Century

